







Alan Tyson · Thematic Catalogue of the Works of Muzio Clementi



# THEMATIC CATALOGUE

OF THE WORKS OF

## MUZIO CLEMENTI

BY

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## PREFACE

The aim of this *Thematic Catalogue* is to provide a brief guide to the identification and numbering of Muzio Clementi's compositions, and to add only the essential information about the textually significant editions of his published works. The manuscript sources, which in nearly all cases contain either incomplete orchestral compositions, or unpublished revised editions of published pianoforte works, or fragmentary drafts and sketches, are reviewed in Appendix I.

The fifty works to which Clementi gave opus-numbers<sup>1</sup> are followed in the *Catalogue* by eleven published works *without opus-number* ("WO"), numbered from WO 1 to WO 11. Next comes a published work of doubtful authorship (WO 12). The numbering is continued in the section of Appendix I (the manuscript sources) which reviews the unpublished works (i. e. those that remained unpublished at the time of Clementi's death); and there the works numbered from WO 13 to WO 36 will be found.

Each entry in the *Catalogue* is arranged as follows:

1. A single-stave *incipit* of each movement in the work (except in the case of Op. 19 and the didactic works Opp. 42—44).
2. A description of the first edition.
3. An enumeration and where appropriate a description of all other authentic editions of the work.
4. A note of the location of any autograph source (further details of which will be found in Appendix I).

Since Clementi lived in England for most of his life and for thirty years was head of a leading London publishing firm, it will come as no surprise that the great majority of the authentic editions are English ones.

It is necessary to emphasise here that *secondary* textual sources, i. e. editions that are merely copied (directly or indirectly) from those described here (*Nachdrucke*), are deliberately omitted from the *Catalogue*. The aim is to include all authentic sources of Clementi's music — and only them.

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<sup>1</sup> There are two versions of Clementi's first opus. The completely revised version that was published in Paris some ten years after the original London version is here referred to as "Oeuvre I" and is best considered as a separate work. It is given its own entry in the *Catalogue* immediately after Opus 1. There is no Opus 45; the reason for this is given on p. 23.



Unless this is clear to the user of the *Catalogue*, misunderstanding and disappointment are likely to arise<sup>2</sup>.

I have good reason to be very grateful to a large number of scholars, librarians and owners of music collections for the help that they have given me by answering my questions, by giving me access to the material in their care and by enabling me to benefit from their wisdom. My special thanks are due to Dr Friedrich Riedel, Kassel, for placing at my disposal the Clementi cards of the *Répertoire Internationale des Sources Musicales*; to Mrs Christa Landon for her devoted help with the sources in Viennese libraries; and to Mr Robin Drummond-Hay for the generous loan of his valuable Clementi editions. In addition I should particularly like to thank the following: Paul and Eva Badura-Skoda, Julius P. Barclay, Rita Benton, Werner Bollert, Bradley B. Brown, Oliver Davies, Richard Davis, Donata Elschenbroich, Georg and Gisela Floersheim, Irène Galezowska, Gunner Holst, Charles Humphries, W. Jwan, G. Karstädt, A. Hyatt King, Karl-Heinz Köhler, F. Lesure, William Lichtenwanger, Hugh Macdonald, Robert Münster, Albi Rosenthal, Brooks Shepard Jr., Nicholas Temperley, Hubert Unverricht, Jill Vlasto, Alexander Weinmann. But that is far from a complete list of those who have helped me.

Above all I owe a deep debt of gratitude to my friend O. W. Neighbour for his encouragement and assistance throughout.

A. T.

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<sup>2</sup> For reasons which will be plain in the particular cases details have in fact been included of the following (probably) unauthentic editions: Op. 11 (Bailleux's edition of the toccata); Op. 41 (first version: Artaria's edition); Canzonette, WO 4 (Artaria); Breitkopf & Härtel's *Oeuvres complètes* (see Appendix II: all except Volume VI unauthentic).



# INTRODUCTION

## THE NUMBERING AND PUBLICATION OF MUZIO CLEMENTI'S WORKS

### 1

Aus diesem Mischmasch, den die Kupferstecher und Nachdrucker mit der Berechnung seiner Werke vorgenommen haben, finde sich heraus, wer da kann.

*Gerber, Lexicon der Tonkunst, 1790, s. v. "Clementi".*

Anyone who attempts to compile a catalogue of Muzio Clementi's compositions is likely to be discouraged at the apparent lack of any widely accepted way of numbering them: the same work, he will find, was printed during the composer's lifetime under several different opus-numbers, and a particular opus-number may have come to represent several different works. This confusing state of affairs, a reflection largely of the popularity of Clementi's music throughout Europe after 1780 and of the consequent proliferation of arbitrarily-numbered *Nachdrucke*, was recognised very early. In the second (1812) edition of his *Lexikon* Gerber was obliged to fall back on the unsatisfactory method of recording under each opus-number all the editions known to him that bore that number:

Um mich und den Leser aber durch dies Chaos von mancherley Ausgaben zu leiten, glaube ich keinen leichtern Weg einschlagen zu können, als wenn ich der Reihe der Numern auf den Titeln derselben folge, dem einzigen äußerlichen wesentlichen Unterscheidungszeichen auf Notenwerken.

The century and a half that has passed since then has seen no great advance on Gerber's system; indeed an essentially similar catalogue of editions listed according to their opus-numbers and not according to their contents is to be found in *Die Musik in Geschichte und Gegenwart*.

It is, however, a comparatively simple matter to see one's way through the fog if three simple facts are grasped:

1. Nearly all Clementi's works were *first* published in England, in authentic editions.
2. The exact publication-dates of the majority of these editions are known, since they were entered in the registers at Stationers Hall (almost all the authentic English editions published after 1783 were entered there).



3. The opus-numbers of these authentic editions form (with minor exceptions) an orderly sequence, corresponding to the order of publication (and no doubt in most cases to the order of composition as well) from Op. 1 to Op. 50.

It seems clear that each work of Clementi should be identified by the opus-number which he himself gave it, and not by the arbitrary opus-numbers found on *Nachdrucke*.

For most works it is the earliest English edition that has first claims on our attention.<sup>1</sup> The main exceptions to this generalisation are the publications of Clementi's continental tours, and especially of the years 1780—83, during which Op. 5—Op. 10 were published. These will accordingly be discussed in some detail in what follows. But even when a work was first published on the continent there is usually one English edition, published a little later, which can be regarded as authentic and which contains small variants. Clementi nearly always took the opportunity of incorporating minor additions and alterations in these English republications. In a rather more self-conscious way he also issued from time to time considerably revised versions of earlier works: cf. (for example) Opp. 2, 12, 17, 34. These are usually described as "revised" on the title-page; for the most part they have the same opus-number as the original version. The number and extent of Clementi's revisions of his earlier works are probably greater than has hitherto been realised, and they must be taken into consideration in any assessment of his *oeuvre*. The present *Catalogue* aims at including particulars of all revised editions as well as of the first publication of each work in its original form.

## 2

Concerning the composition and publication of Clementi's earliest works our information is both slight and conflicting. But some valuable details are to be found in an anonymous biographical sketch which appeared in the second volume (1820) of the *Quarterly Musical Magazine and Review*; and the account, though not wholly free from inaccuracies, can be shown to derive indirectly from Clementi himself. A reprint, with additions, of the biography in *Apollo's Gift, or the Musical Souvenir for MDCCCXXXI*, under the initials "W. F. C." shows that it was written by Clementi's close friend (and business partner) W. F. Collard. Another early biographical

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<sup>1</sup> The significance of the English editions seems to have been grasped by Gerber (1812); but though familiar with the Catalogue of Clementi's own London firm he declined to give its editions pride of place in his list because of their high cost and consequent scarcity on the continent.



sketch of Clementi, in the *Harmonicon* for August 1831, is for the most part no more than a paraphrase of the account in the QMM&R; but there are additional details about Clementi's early days which once again no doubt derive from the composer. One further source to which reference will be made is the "nearly . . . complete list of Clementi's works" which follows the biographical account of Clementi in *A Dictionary of Musicians* published by Sainsbury in 1824. Some composers are known to have been invited to submit their own biographies and to have done so; in Clementi's case the account in the QMM&R was simply reprinted, but the list of works must have been compiled expressly for the *Dictionary*, and contains a few features which deserve comment. (In the 2nd, 1827, edition of the *Dictionary* both biography and list of works were repeated unchanged.) A *Catalogue of Vocal & Instrumental Music* published by Clementi, Collard & Collard, 26 Cheapside, London, 1823 (copy: New York Public Library) is useful in providing a brief survey of which of Clementi's works were still in print and obtainable from his firm at that date.

### 3

1771—1780 (Opp. 1—4)

We have no information to tell us when Clementi's Op. 1, "six sonatas for the harpsichord or pianoforte" dedicated to his patron Peter Beckford, was composed. However, a few autograph bars of a sonata in G, in the Library of Congress, Washington, are inscribed "Sonata di M. Clementi fatta 1768, mai pubblicata"; and the complete autograph of this sonata (in the Bibliothèque Nationale, Paris) shows that its finale is identical with the published finale of Op. 1, no. 2. The early biographical sketches referred to above do not mention Op. 1, and the QMM&R passes at once from an account of his education at Stepleton to Op. 2:

At the age of eighteen<sup>2</sup> he had not only surpassed all his contemporaries in the powers of execution and expression, but had written his opera 2, which gave a new aera to that species of composition. Three years after-

<sup>2</sup> I. e. by 1770. Clementi's date of birth, given as 1752 in the QMM&R, was in fact for long uncertain and has only recently been established by the discovery of his baptismal certificate in the Vatican (unpublished typescript by the late Mrs. George Wilshire, Yale University Music Library); this shows that he was baptised in the parish of San Lorenzo in Damaso, Rome, on January 24, 1752. — The earliest work by Clementi that has come down to us is an unpublished sonata in A flat (WO 13); on the autograph (Bibliothèque Nationale) it is described as "composta nell'anno 1765" — that is, at a time before he had left Italy for England. The music of a still earlier work, the oratorio of 1764 (WO 1), is lost.



wards this celebrated work was submitted to the public. The simplicity, brilliancy, and originality which it displayed, captivated the whole circle of professors and amateurs. It is superfluous to add what all the great musicians of the age have uniformly allowed, that this admirable work is the basis on which the whole fabric of modern sonatas for the piano-forte has been erected.

Although Op. 2 is described on its original title-page as "six sonatas for the piano forte or harpsichord with an accompaniment for a German flute or violin", the 2nd, 4th and 6th are in fact for keyboard instrument alone, and it is these which gave the opus its astonishing reputation: no. 2 in C (the "celebrated octave lesson"), no. 4 in A and no. 6 in B flat. Several revised versions of these sonatas were published by Clementi. In later editions Clementi's "Op. 2" was often represented only by the three unaccompanied sonatas — a fact that has led to some confusion in their numbering. It is a sign of the reputation which these sonatas enjoyed on the continent as well as in England that they were selected by J. G. Nägeli in 1803 to form the "première suite" of his *Répertoire des Clavecinistes*, intended as a library of forceful piano-writing. Nägeli's "Ankündigung" (*Intelligenz-Blatt* No. XXIII, August 1803, of the *Allgemeine musikalische Zeitung*, Vol. V) begins:

Es ist bekannt, daß sich eine neue, höchst merkwürdige und folgenreiche Epoche dieses Kunstfaches von Clementi an datirt. Meine nächste Absicht ist daher diese, aus den Werken des genannten Komponisten und derjenigen, die sich sowohl in ästhetischer als in kunsthistorischer Hinsicht an ihn anschliessen, eines Cramer, Dussek, Steibelt, Beethoven u.s.w. das Vorzüglichste auszuheben, wodurch die Klavier-Setzkunst und Klavier-Spielkunst wesentlich erweitert wird . . .

It would be understandable for Clementi to have wished that these sonatas had formed his Op. 1. And perhaps some regrets of this sort falsified his memory of the facts. The real Op. 1 was almost certainly published in the spring of 1771. It is mentioned in catalogues of the publisher Peter Welcker which are datable to that year; and it is described as "just published" along with other music that was first announced in the *Public Advertiser* at various dates between December 12, 1770 and May 7, 1771. Now if the QMM&R is to be believed, Op. 2 had already been written by 1770 and was "submitted to the public" three years later, i. e. in 1773. But — unless this last phrase refers only to concert performance and not to publication — an examination of the first edition, and of newspaper announcements, does not bear this out. The address of the publisher, John Welcker ("10 Haymarket"),



is one which he did not adopt till late in 1777, and the work is not mentioned in any of the eight advertisements that Welcker inserted in the *Morning Post* in 1778. Welcker's first advertisement in the *Morning Post* in 1779, which was not before June 15, lists 28 "works of the most celebrated modern composers . . . now first published"; and they include Clementi's Op. 2 and Op. 3. Since almost all of the 28 works were being announced for the first time, it seems most unlikely that Op. 2 was "submitted to the public" before the spring of 1779.

The QMM&R continues: "A well-known popular air with variations, his operas 3 and 4, and a duet for two performers on one instrument, were the next productions of his youthful pen." The popular (Irish) air was the "Black Joke" (WO 2), on which Clementi wrote 21 variations (described on the title-page as being by "Sigr. M. C."). The address of the publisher John Welcker ("9 Haymarket") is *earlier* than that found on Op. 2 and indicates a publication-date of 1775—77. The variations are described as "lately published" in Welcker's advertisement in the *Morning Post* on April 24, 1777. Op. 3 (three duets and three sonatas with an accompaniment for a flute or violin), also published by John Welcker, was as we have seen included in the long advertisement in the *Morning Post* on June 15, 1779. After publication it seems almost to have sunk without trace; to Clementi, who never reprinted it, it was evidently one of his least satisfactory works, although Gerber found something to praise in it.<sup>3</sup> With the next work there is the first hint of the control which Clementi was later to exercise over the publication of his works: Op. 4 (six sonatas with flute or violin accompaniment) is "printed for the author and sold by John Welcker". Its publication was announced in the *Morning Post* on February 29, 1780, and copies were obtainable not only at Welcker's shop but at Clementi's own house (No. 11, Princes Street, Leicester Fields). There is no evidence that Op. 4 was a work of any great significance to its author. It seems as though the three unaccompanied sonatas of Op. 2 were all that Clementi chose to remember of his earliest compositions.

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<sup>3</sup> Cramer's *Magazin der Musik*, Zweyter Jahrgang, 1784, p. 371: "Für sein schlechtestes Opus giebt er das dritte aus, er habe sich hier mehr nach einem andern, als nach seinem eigenen Geschmack richten müssen." Quoting this declared view of Clementi's, Gerber (1790) adds: "Und gleichwohl hätte ich Lust den Liebhabern eben dies dritte Werk wegen dem Meisterstück vom Adagio und dem allerliebsten Rondo, so die erste Sonate, und wegen dem Grossen und Edeln, so die dritte Sonate enthält, anzuempfehlen." — Op. 3 is missing from the list of works in Sainsbury's *Dictionary*.



For the "duet for two performers on one instrument" see the next section.

Op. 1	Peter Welcker, London	Spring of 1771
The Black Joke	John Welcker, London	<i>Morning Post</i> , April 24, 1777
(WO 2)		
Op. 2	John Welcker	<i>Morning Post</i> , June 15, 1779
Op. 3	John Welcker	<i>Morning Post</i> , June 15, 1779
Op. 4	John Welcker, for Author	<i>Morning Post</i> , February 29, 1780

#### 4

1780—1784 (Opp. 5—12)

These works, with the exception of Op. 12, are the products of Clementi's first continental tour, which took him to Paris in 1780, to Vienna (via Strasbourg and Munich) in 1781, and to Lyons (perhaps via Zurich) in 1782. The information given by the QMM&R stands in only slight need of correction:

He determined in the year 1780 . . . to visit Paris . . . Whilst he remained in that capital he composed his Operas 5 and 6, and published a new edition of his Op. 1, with an additional fugue . . . At Vienna he composed 3 Sonatas, Op. 7, published by Artaria, 3 Sonatas, Op. 8, published at Lyons, and 6 Sonatas, Operas 9 and 10, also published by Artaria . . . On his return to England he deemed it necessary to publish his celebrated Toccata, with a Sonata, Op. 11, a surreptitious copy, full of errors, having been printed without his knowledge in France.

It was Bailleux of Paris who published his Op. 5 (three sonatas with violin accompaniment, and three fugues) and Op. 6 (a piano duet, two sonatas with violin accompaniment, and three fugues). In addition Bailleux published *Nachdrucke* of Opp. 2, 3 and 4, copying the London editions, and he also issued a version of Op. 1 that had been entirely revised and very considerably altered by the composer and that now consisted of: (a) a sonata in F, entirely new; (b) a sonata in B flat, based in part on Op. 1, nos. 3 and 6; (c) a sonata in G, based on Op. 1, no. 1 and the "Black Joke" variations; (d) a sonata in A, based on Op. 1, no. 5; (e) a fugue in A minor (new); and (f) a duet in B flat for two pianofortes (new). In the present *Catalogue* the new version of Op. 1 is distinguished from its English predecessor by being referred to throughout as *Oeuvre 1*.

It is likely that all these editions of Bailleux were published in 1780 and 1781; but for most of them a more exact date cannot be determined. A study of Bailleux's catalogues is unrevealing except that they show that the *Nachdruck* of Op. 4 was the first to appear. This was announced in the *Journal*



*de Paris* on December 14, 1780; and the *Nachdruck* of Op. 2, the only other edition for which an advertisement has been traced, was announced there on May 12, 1781. Probably, therefore, Opp. 5 and 6 and Oeuvre 1 (which includes variations on two airs popular in Paris) appeared in 1781. It should however be noted that when revised versions of the Opp. 5—6 fugues were published in the *Gradus ad Parnassum* they were marked by the composer "first published in Paris 1780". Moreover the inclusion of the fugues in Opp. 5—6 and in Oeuvre 1 perhaps suggests an effort by Clementi to satisfy a rapid demand for his works, and thus a date of 1780. The "duet for two performers on one instrument" mentioned in the last section as having been composed in London before his departure for Paris is likely to be that of Op. 6.<sup>4</sup>

Of the Viennese editions Op. 7 (published by Artaria) and Op. 10 (first published not by Artaria but by Torricella) can be dated by announcements in the *Wiener Zeitung*. No announcement has been traced of Artaria's edition of Op. 9, but "3 neue Sonaten fürs Klavier oder Forte piano Opera VIII" were announced by Artaria in the *Wiener Zeitung* on May 24, 1783. It seems likely that this is the announcement of the sonatas now known as Op. 9, for surviving copies of the first edition show that on the title-page the number "IX" has been engraved over an erased number which might well be "VIII". Moreover, some copies have survived of Torricella's edition of the Op. 10 sonatas which carry the opus-number "IX". Probably, therefore, the sonatas Op. 9 and Op. 10 were first issued by their Viennese publishers as Op. 8 and Op. 9; they had doubtless not yet learned of the set published at Lyons. Writing to Artaria on June 18, 1783, Haydn thanked his publishers for "the pianoforte sonatas of Clementi", adding that "they are very fine". It seems idle, however, to speculate which set (or sets) of sonatas he had received.

The Op. 8 sonatas were published by Castaud of Lyons towards the end of 1782. Clementi is known to have been in Lyons on August 29, and this edition of Op. 8, "du fonds de M. Castaud, Libraire à Lyon", was advertised by Cornouaille of Paris in the *Journal de Paris* on December 14, 1782.

Clementi returned to England at the end of 1782 or early in 1783. There is therefore some imprecision in the QMM&R's account of Op. 11, a sonata and "the celebrated toccata" which (as we learn from a note that Clementi

<sup>4</sup> A minor source of confusion can be dismissed here. In about 1800 Clementi arranged for pianoforte trio the first three of Viotti's six "duets concertanti" for two violoncellos Op. 6, and he dedicated the arrangement to Mrs Chinnery. This adaptation of Viotti's Op. 6 frequently appears in lists (e. g. in Sainsbury's *Dictionary*) as *Clementi's* Op. 6.



added on its republication in the *Oeuvres complètes* in 1804) was one of the works which he played before the Emperor Joseph II in his contest with Mozart in December 1781. The first English edition, which was issued by John Kerpen (with a note on the title-page, "NB: Corrected by the Author"), can only very loosely be described as having been published "on his return to England", since it was first announced in the *Morning Herald* on May 8, 1784. This must have been only a few days before Clementi set off on his *second* continental trip — his romantic escapade in France and Switzerland in the summer of 1784. The "surreptitious copy [of the toccata], full of errors" that was printed in France without his knowledge was no doubt the edition by his old publisher Bailleux, which had been announced in the *Journal de Paris* on April 24, 1784. Its text is indeed corrupt; the toccata is even described by Bailleux as a "sonata", and is also marked "giga". One more work of Clementi, as we learn from the QMM&R, was published before Clementi's second journey: his Op. 12. Preston's edition ("published by permission of the author") was entered at Stationers Hall — on May 10, 1784 — as were the great majority of authentic English editions of Clementi from this time onward.

No other works by Clementi were published in the years 1780—84. Among those which may have been written in these years but which were not published till later are: Op. 24, nos. 1 and 2, Op. 41 (first version), the two canzonette (WO 4) and the rondo in B flat (WO 8).<sup>5</sup>

Op. 5	Bailleux, Paris	ca. 1780—81
Op. 6	Bailleux	ca. 1780—81
Oeuvre 1	Bailleux	ca. 1781
Op. 7	Artaria, Vienna	<i>Wiener Zeitung</i> , September 25, 1782
Op. 8	Castaud, Lyons	<i>Journal de Paris</i> , December 14, 1782
Op. 9 (first "8"?)	Artaria	<i>Wiener Zeitung</i> , May 24, 1783 (Op. 8)
Op. 10 (first "9")	Torricella, Vienna	<i>Wiener Zeitung</i> , July 5, 1783
Op. 11	Kerpen, London	<i>Morning Herald</i> , May 8, 1784
Op. 12	Preston, London	Stationers Hall, May 10, 1784.

## 5

1785—1802 (Opp. 13—40, [42])

Clementi returned to England before the end of 1784, and spent the next eighteen years in London. There his numbered compositions were issued by

<sup>5</sup> These are discussed more fully in my article, "Clementi's Viennese Compositions, 1781—82", *Music Review*, February 1966.



a variety of publishers. Preston and Dale each published five works; four more were printed "for the author", some being sold from his own residence; and fourteen were issued by the firm of Longman & Broderip and by its successors Longman, Clementi & Co (from 1798) and Clementi & Co (from 1801). All were authentic editions and marked the first appearance in print of these works. Most of them carry a dedication. Except for Opp. 28, 34 and 39<sup>6</sup> all the editions were entered at Stationers Hall and so can be precisely dated. They are listed at the end of this section. It will be seen that the opus-numbers of these English editions form an unbroken series which corresponds well with chronology. One apparent exception is easily explained: the two sonatas of Op. 24 were first printed, separately and without opus-number, in Storace's *Harpsichord Collection* in 1788 and 1789. They were subsequently (1790?) issued together, with the opus-number 24, from the original plates by one of the publishers of the *Collection* (Andrews).

Besides those with opus-numbers several other works by Clementi made their appearance in these years. In ca. 1790 he contributed a sonata in F (WO 3) to the second volume of Domenico Corri's *Harpsichord Collection*; in 1793 Longman & Broderip published his five variations (WO 5) on "Mr Collick's minuetto a tempo di ballo", and in 1794 he supplied a trio in C (WO 6) to the same firm's *Collection of Original Music for the Grand and Small Pianoforte*. Didactic works, too, began to make their appearance: in 1801 Clementi's *Introduction to the Art of Playing on the Piano Forte*, which later became Op. 42, was published without an opus-number, and the first two volumes of his *Selection of Practical Harmony* had been published by the time that he left for the continent in the summer of 1802.

Several early works were also republished in England in these years — often with substantial revisions. It goes without saying that these revised editions are authentic; they include not only the second and fourth sonatas of Op. 2, published separately with additional movements as Op. 30 and Op. 31, but the contents of most of the works from Op. 5 to Op. 10 which had first been published on the continent. Details of the revised versions of individual works will be found in the *Catalogue*.

The growing popularity of Clementi's music on the continent meant that a large number of editions appeared in Paris, Vienna and elsewhere. Since

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<sup>6</sup> There seems to be no reason (apart from oversight) why these three editions were not entered at Stationers Hall. They can be dated approximately by newspaper announcements. — The meaning of the Stationers Hall entries, and their importance for the dating of music of this period published in England, is discussed in a long Appendix to my book, *The Authentic English Editions of Beethoven* (London, 1963).



there is nothing to show that such editions were anything but *Nachdrucke*, copied (directly or indirectly) from the English ones, they are not included in the *Catalogue*. In particular Artaria of Vienna — who had a business relationship with Longman & Broderip in London — published a long series of Clementi editions; some of these have hitherto been held to be first editions but it seems in every case that they are in fact later than the London ones, and are copied from them. One slight work which Artaria published in 1792 had never, however, appeared in England: the two “canzonette” (WO 4), whose genuineness might have been called into question if the autograph had not survived. It seems likely that the canzonette date from Clementi’s visit to Vienna in 1781—82, but he may have had nothing to do with their publication there in 1792.

<i>Stationers Hall</i>			
Op. 13	For Author	May 26	1785
Op. 14	For Author	March 11	1786
Op. 15	For Author	March 11	1786
Op. 16	Longman & Broderip	July 10	1786
Op. 17	Longman & Broderip	March 7	1787
Op. 18	Longman & Broderip	April 23	1787
Op. 19	Longman & Broderip	August 9	1787
Op. 20	Longman & Broderip	October 1	1787
Op. 21	Longman & Broderip	September 8	1788
Op. 22	Dale	November 1	1788
Op. 23	Longman & Broderip	January 1	1790
Op. 24, no. 1	Storace	June 3	1788
no. 2	Storace	July 23	1789
Op. 25	Dale	June 8	1790
Op. 26	Preston	June 6	1791
Op. 27	Longman & Broderip	December 22	1791
Op. 28	Preston	April 27	1792*
Op. 29	Dale	January 24	1793
Op. 30	Dale	July 10	1794
Op. 31	Dale	June 27	1794
Op. 32	Preston	June 5	1793



Op. 33	Longman & Broderip	June 3	1794
Op. 34	For Author	April 30	1795*
Op. 35	Preston	June 16	1796
Op. 36	Longman & Broderip	March 27	1797
Op. 37	Longman & Broderip	February 8	1798
Op. 38	Longman & Broderip	June 30	1798
Op. 39	Longman, Clementi	May 14	1800*
Op. 40	Clementi & Co	September 11	1802
	Pleyel, Paris	October 23	1802*
	Mollo, Vienna	November 17	1802*
[Op. 42]	Clementi & Co	October 26	1801
Sonata in F (WO 3)	Corri & Sutherland	ca. 1789—90?*	
Two Canzonette (WO 4)	Artaria	July 25	1792*
Mr Collick's Minuet (WO 5)	Longman & Broderip	July 22	1793
Trio in C (WO 6)	Longman & Broderip	April 14	1794
<i>Practical Harmony</i> (WO 7)	Clementi & Co		
Vol. I		November 23	1801*
Vol. II		February 15	1802*

\* Not entered at Stationers Hall: for the dating the *Catalogue* should be consulted.

## 6

### 1802—1810 (Op. 41)

These were years of travel on the continent, during which Clementi's relations with publishers in Paris, Vienna and Leipzig assume some importance. He had already left England (it seems) some weeks before Op. 40 appeared there, and (travelling to St. Petersburg by way of Paris and Vienna) he arranged for authentic editions of this work to be published by Pleyel in Paris and by Mollo in Vienna before the end of the year. Apart from the small rondo in B flat (WO 8), the only new publication of these years was the sonata Op. 41. Its earlier (two-movement) version, published (together with the B flat sonata Op. 24, no. 2) by Artaria at the beginning of 1804,



is something of a puzzle. This edition can scarcely be authentic. The revised (three-movement) version appeared in authentic editions later in the same year in London (April), Vienna (summer?) and Leipzig (ca. November). In 1803 Breitkopf & Härtel of Leipzig decided to publish Clementi's complete works, as they were already doing in the case of Mozart and Haydn; but they could not secure the composer's participation in the publication of his *Oeuvres complètes* till his arrival in Leipzig in June 1804 — by which time five inaccurate volumes had already appeared. Clementi spent over two months in Leipzig choosing pieces for the next volume(s), correcting and improving them, and reading the proofs. The whole of Volume VI of the *Oeuvres complètes*, which was announced in November 1804, shows evidence of Clementi's revision, and three pieces (the two capriccios from Op. 34 and the sonata Op. 20) are specifically described as "amelioré"; Op. 41 (revised version) also appeared in the volume. But in spite of Clementi's wish to revise further volumes he did not succeed in doing so. He certainly rewrote a number of pieces intended for Volume XII while in Rome in 1807; but only unrevised versions were published by Breitkopf & Härtel.<sup>7</sup> However in the same year Artaria published a new, revised edition of the three unaccompanied sonatas of Op. 2.

Op. 41	Clementi & Co,	April 9	1804	<i>Morning Post</i>
	London			
	Mollo, Vienna	? Summer	1804	
	Breitkopf & Härtel,	ca. November	1804	
	Leipzig			
Rondo in B flat (WO 8)	Artaria	ca. November	1802?	

## 7

1810—1832 (Opp. 43—50)

The first publications of Clementi after his return to England, according to the QMM&R, were the *Appendix* to his *Introduction to the Art of Playing on the Piano Forte* and some adaptations of music by Haydn and Mozart; he also published the two concluding volumes of his *Practical Harmony* and arranged a selection of the *Melodies of Different Nations*. None of these had opus-numbers; nor at first did a much more considerable work, the *Gradus ad Parnassum*. The first volume of the *Gradus* Clementi arranged

<sup>7</sup> Heinrich Simon, "The Clementi Manuscripts at the Library of Congress", *Musical Quarterly*, Vol. 28 (1942), p. 105.



to be published simultaneously in London, Leipzig and Paris, and two years later Volume II was published in the same manner — as were most of his last works.

In about 1819 Clementi seems to have resolved to add to his sonatas after an interval of nearly twenty years, and to have decided — in the light, perhaps, of the success of his *Gradus* — to give opus-numbers to all his didactic works. The *Introduction to the Art* accordingly became Op. 42; the planned Second Part of the *Introduction* (a revised version of the *Appendix*) was assigned the number 43; the first two parts of the *Gradus* became Op. 44, and Op. 45 was reserved for the third and concluding part of the *Gradus*. In the years 1820 and 1821 the numbers from 46 to 50 were filled: these five works came out simultaneously in London, Leipzig and Paris. But the number 45 was never used. The list in Sainsbury's *Dictionary* ends: "Op. 51: Three Duettings. Dedicated to his child Cecilia Susanna. Op. 52: Third and last volume of the *Gradus*." This must represent a new plan for the *Gradus*, but — like the other — one not carried out, for when the third volume was finally published in 1826 (simultaneously as before in London, Leipzig and Paris) it bore the same opus-number, 44, as the other volumes. The Duettings were never published; fragments of the autographs are in the British Museum and the Library of Congress, Washington (see p. 118).

The list which follows includes the very few works published in these last years without an opus-number. For the revised versions of earlier works published by Clementi in this period the *Catalogue* should be consulted.

			<i>Stationers Hall</i>
[Op. 43]	<i>Appendix to Introduction to the Art</i>	Clementi & Co	April 9, 1811
Op. 43	Second Part of the <i>Introduction</i>	Clementi & Co	Not entered: ca. 1820—21?
Op. 44	<i>Gradus ad Parnassum</i>	Clementi & Co	
	Volume I:		Not entered: March 1, 1817
	Volume II:		April 16, 1819
	Volume III:		October 31, 1826
Parallel editions of Op. 44: Breitkopf & Härtel, Leipzig; Erard, Paris.			
[Op. 45 Reserved for <i>Gradus ad Parnassum</i> , Volume III.]			



Op. 46	Sonata	Clementi & Co	May 23, 1820
Op. 47	2 Capriccios	Clementi & Co	February 1, 1821
Op. 48	Fantaisie with Variations	Clementi & Co	January 15, 1821
Op. 49	12 Monferrinas	Clementi & Co	October 5, 1821
Op. 50	3 Sonatas	Clementi & Co	June 2, 1821 (but not published till Oct. 15)
Parallel editions of Opp. 46—50: Breitkopf & Härtel, Leipzig; Naderman, Paris.			
<i>Practical Harmony</i> (WO 7)		Clementi & Co	
	Vol. III		Not entered: Feb. 18, 1811
	Vol. IV		Not entered: ca. 1815?
<i>Melodies of Different Nations</i> (WO 9)		Clementi & Co	Not entered: March 21, 1814
Batti Batti (WO 10)		Clementi & Co Chappell & Co Goulding & Co	April 17, 1820
Parallel editions of "Batti Batti": Breitkopf & Härtel, Leipzig; Naderman, Paris; Carli, Paris.			
Canon ad Diapason (WO 11) in: <i>Apollo's Gift</i> , 1830			January 12, 1830
A variation on <i>Rule Britannia</i> , intended for <i>Apollo's Gift</i> , 1831, was not written owing to Clementi's final illness.			

## THE CATALOGUE





# COMPLETE LIST OF CLEMENTI'S COMPOSITIONS

## 1: PUBLISHED WORKS

### (a) Works with Opus-Number

- Opus 1: Six Sonatas
- Oeuvre 1: Five Sonatas & a Duet for Two Pianofortes
- Opus 2: Six Sonatas (three with an Accompaniment for the Flute or Violin)
- Opus 3: Three Duets (Pianoforte, 4 hands) & Three Sonatas with an Accompaniment for the Flute or Violin
- Opus 4: Six Sonatas with an Accompaniment for the Violin or Flute
- Opus 5: Three Sonatas with an Accompaniment for the Violin & Three Fugues
- Opus 6: A Duet (Pianoforte, 4 hands), Two Sonatas with an Accompaniment for the Violin & Three Fugues
- Opus 7: Three Sonatas
- Opus 8: Three Sonatas
- Opus 9: Three Sonatas
- Opus 10: Three Sonatas
- Opus 11: Sonata and Toccata
- Opus 12: Four Sonatas & a Duet for Two Pianofortes
- Opus 13: Six Sonatas (three with an Accompaniment for the Violin or Flute)
- Opus 14: Three Duets (Pianoforte, 4 hands)
- Opus 15: Three Sonatas with an Accompaniment for the Violin
- Opus 16: La Chasse
- Opus 17: Capriccio
- Opus 18: Two Symphonies
- Opus 19: Clementi's "Musical Characteristics"
- Opus 20: Sonata
- Opus 21: Three Trios for Pianoforte, Flute & Violoncello
- Opus 22: Three Trios for Pianoforte, Flute & Violoncello
- Opus 23: Three Sonatas
- Opus 24: Two Sonatas
- Opus 25: Six Sonatas



- Opus 26: Sonata
- Opus 27: Three Trios for Pianoforte, Violin & Violoncello
- Opus 28: Three Trios for Pianoforte, Violin & Violoncello
- Opus 29: Three Trios for Pianoforte, Violin (or Flute) & Violoncello
- Opus 30: Sonata with an Accompaniment for the Violin
- Opus 31: Sonata with an Accompaniment for the Flute
- Opus 32: Three Trios for Pianoforte, Flute & Violoncello
- Opus 33: Three Sonatas
- Opus 34: Two Sonatas & Two Capriccios
- Opus 35: Three Trios for Pianoforte, Violin & Violoncello
- Opus 36: Six Sonatinas
- Opus 37: Three Sonatas
- Opus 38: Twelve Waltzes for Pianoforte, Tambourine & Triangle
- Opus 39: Twelve Waltzes for Pianoforte, Tambourine & Triangle
- Opus 40: Three Sonatas
- Opus 41: Sonata
- Opus 42: Introduction to the Art of Playing on the Piano Forte
- Opus 43: Clementi's "Appendix"
- Opus 44: Gradus ad Parnassum
- [Opus 45: reserved for Gradus ad Parnassum, Volume III, but not used]
- Opus 46: Sonata
- Opus 47: Two Capriccios
- Opus 48: Fantaisie with Variations on "Au Clair de la Lune"
- Opus 49: Twelve Monferrinas
- Opus 50: Three Sonatas

#### (b) Works without Opus-Number

- WO 1: Oratorio
- WO 2: The Black Joke, with 21 Variations
- WO 3: Sonata in F major, for Corri's Collection
- WO 4: Canzonette
- WO 5: Mr Collick's Minuet, with 5 Variations
- WO 6: Trio in C major, for Longman & Broderip's Collection
- WO 7: Clementi's Practical Harmony
- WO 8: Rondo in B Flat



- WO 9: Melodies of Different Nations
- WO 10: Batti Batti
- WO 11: Canon ad Diapason

(c) Doubtful Work

- WO 12: The Plough Boy, with Variations

## 2: UNPUBLISHED WORKS

(See Appendix I, pp. 116—123.)

- WO 13: Sonata in A flat
- WO 14: Sonata in G
- WO 15: Monferrina in C
- WO 16: Monferrina in F
- WO 17: Monferrina in E flat
- WO 18: Monferrina in G
- WO 19: Monferrina in B flat
- WO 20: Monferrina in D
- WO 21: Tarantella in A minor
- WO 22: Allegro in E flat
- WO 23: Finale in E flat
- WO 24: Duetto no. 1, in C
- WO 25: Duetto no. 2, in G
- WO 26: Allegro in C
- WO 27: Allegro (Chasse) in C
- WO 28: Allegro in C
- WO 29: Canone Finito a Tre
- WO 30: Nonetto: andante
- WO 31: Nonetto: allegro
- WO 32: Symphony no. 1, in C
- WO 33: Symphony no. 2, in D
- WO 34: Symphony [no. 3?] in G: the "Great National Symphony"
- WO 35: Symphony no. 4, in D
- WO 36: Minuetto pastorale





## INTRODUCTORY NOTE

The following abbreviations are used:

BM	=	British Museum, London
QMM&R	=	<i>Quarterly Musical Magazine and Review</i>
RAM	=	Royal Academy of Music, London
RCM	=	Royal College of Music, London
wm	=	watermark

Each entry is arranged as follows:

A single-stave *incipit* of each movement in the work (except in the case of Op. 19 and the didactic works Opp. 42—44).

A description of the first edition. Title-pages have been transcribed with care, but use has not been made of gothic or other unusual type-faces. Faulty or idiosyncratic spelling has been reproduced without “*sic*” or [!]. Decoration on title-pages has not in general been described.

Collation: editions are described as “oblong” (*Querformat*) or “upright” (*Hochformat*). For the number of pages the number on the last numbered page is given.

Copies: the location of one copy only is normally given. In most cases the copy in the British Museum — which has the largest holding in the world of authentic editions of Clementi — is cited; and in general publicly accessible copies have been given preference over those in private collections.

Date: wherever an (English) edition has been entered in the registers at Stationers Hall the date of entry is given; for that is the date on which a copy of the edition was deposited there. The date of publication given by newspaper announcements (which often contradict each other) may differ slightly from the Stationers Hall date; it tends to be a few days later, but is not necessarily more accurate (since advertisements were often delayed). Where there is reason to suppose that the date of entry at Stationers Hall and the date of publication differ substantially from each other (as in the case, for instance, of Op. 50), the information drawn from newspaper announcements has been given as well.

Reissues: this term applies to cases where the plates of the original edition have been used again to produce another issue. Usually nothing has been



changed except the name of the publisher on the title-page; and where there have been changes on the music plates as well this has been noted. There were no doubt many more reissues than are listed here; it seems likely, for example, that most of the editions of Clementi's music published by Longman & Broderip or by "the author" before 1798 were reissued with the imprint "Longman, Clementi & Co" (October 1798 — March 1801) or "Muzio Clementi & Co" (from March 1801); and in the 1790s the firm of Dale appears to have acquired the plates of some of Clementi's works previously issued by other publishers. It is likely, too, that more remains to be discovered in the history of Peter and John Welcker's plates of Opp. 1—4.

Parallel editions: these are editions which Clementi arranged to have published in Paris and Leipzig simultaneously with the English edition of the work in question.

Revised versions: details of all such authentic editions have been given. If several revised versions of a work are described it should not be assumed that they are necessarily identical.

Autographs: the location of any autograph source is given. Fuller details will be found in Appendix I.

N.B. Editions which are simply copied by another publisher from an authentic edition and which are not in themselves authentic — i. e. *Nachdrucke* — are excluded from the *Catalogue*, as stated in the preface.



# WORKS WITH OPUS-NUMBER

## Opus 1 SIX SONATAS

S. I: Allegro con comodo, Tempo di minuetto

S. II: Spiritoso, Allegro assai

S. III: Maestoso, Andantino grazioso

S. IV: Spiritoso, Larghetto, Rondeau

S. V: Larghetto, Tempo di minuetto: grazioso

S. VI: Moderato, Rondeau: grazioso

### First edition:

Six / SONATAS / for the / Harpsichord / or / PIANO FORTE / Dedicated  
to / PETER BECKFORD ESQ<sup>R</sup>. / by Muzio Clementi / Opera Primo  
Pr. 10<sup>s</sup>. 6<sup>d</sup>. / LONDON Printed by WELCKER in Gerrard Street St. Ann's  
Soho, Where may be had great variety of Musick.

Collation: oblong, 27 pages.

Copy: BM.

Date: probably the spring of 1771. On the title-page of William Thomson's *Six Easy Lessons for the Harpsichord*, "a Sett of Lessons by Clementi" is advertised by Welcker as "just published", together with Vento's *Sixth Set of Lessons*, the second of Giardini's *Op. XV* concertos and Dr Nares' *Treatise on Singing*. No newspaper announcement of Clementi's sonatas has been traced, but the other three works were announced in the *Public Advertiser* on March 15 and May 7, 1771, and on December 12, 1770 (see *Introduction*, p. 14).

Unchanged reissue: S. A. and P. Thompson, 75 St. Pauls Church Yard.

*Autographs* of sonata 1, sonata 2 (with a different first movement) and sonata 3 (a somewhat different version): Bibliothèque Nationale, Paris. See pp. 113, 116.

For the revised version of the opus which Clementi published in Paris about ten years later, and which used some of the original thematic material, see "Oeuvre 1", p. 34.



## Oeuvre 1

### FIVE SONATAS & A DUET FOR TWO PIANOFORTES

The musical score for Oeuvre 1 consists of six staves, each representing a different piece. The pieces are arranged in two rows of three. The first row contains Sonata I (Andante, 3/4), La Pantoufle avec des variations: allegro (2/4), and Sonata II (Allegro moderato, 2/4). The second row contains Sonata II (Andantino grazioso, 3/4), Air du Ballet de Mirza avec des variations: allegro (2/4), and Sonata III (Allegretto, 2/4). The third row contains Sonata IV (Larghetto, 3/4), Black Joke. Air anglais avec des variations: allegro (6/8), and Sonata V (Allegro (Fugue), 2/4). The fourth row contains Sonata D. (Allegro di molto, 2/4) and Sonata E. (Tempo di minuetto: allegretto, 2/4). The score is written for two pianofortes, with each staff representing a different part of the ensemble.

#### *First edition:*

V / SONATES / Pour le FORTE-PIANO ou le CLAVECIN / & / UN DUO / Pour deux Forte-Piano ou deux Clavecins / Dediées / A MADAME DUVIVIER. / Composées / Par M. CLEMENTI. / ŒUVRE I<sup>R</sup>. / Gravées par M.<sup>dame</sup> Olivier. / Prix 9<sup>ll</sup>. / A PARIS / Chez Mr. BAILLEUX M<sup>d</sup>. de Musique ordinaire du Roy et de la famille Royale, / Rue St. Honoré pres celle de la Lingerie.

Collation: oblong, 35 pages; 2nd pianoforte part 7 pages.

Copy: BM (2nd pianoforte part in photocopy).

Date: ca. 1780—81 (see *Introduction*, p. 17).

This is the revised version of his Op. 1, which Clementi prepared for Bailleux, the publisher of his Op. 5 and Op. 6, in 1780 or 1781. The new editions of Opp. 2—4 which Bailleux also published at this time were copied without change from the London editions of those works.

The revised opus, called *Oeuvre 1* in this *Catalogue* to distinguish it from the Op. 1 of 1771, preserves little of the original material. It consists of:

Sonata 1 in F. Two movements, both new.

Sonata 2 in B flat. First movement begins like Op. 1, no. 3, diverges completely after 9 bars. Second movement: first section = revised version of *rondo*



*grazioso* of Op. 1, no. 6, transposed from E major to E flat; second section is new. Third movement: new.

Sonata 3 in G. First movement: first section = revised version of *minuetto* of Op. 1, no. 1; second section is new. Second movement: revised versions of the following "Black Joke" (p. 98) variations: nos. 8, 4, 5, 11, 9, 10, 16, 6.

Sonata 4. First movement begins like Op. 1, no. 5, but soon diverges completely. Second movement: first section = 2nd movement of Op. 1, no. 5, greatly changed; second section is new.

Sonata 5 in A major = a fugue, new.

Duetto in B flat. 2 movements, both new.

*English edition* of the first sonata: as no. 2 of Longman & Broderip's Collection of Original Music for the Grand and Small Pianoforte. For details of the general title-page, see under Trio in C major (WO 6), p. 102.

Collation: upright, paginated 16—20; in the same number (pages 22—33) is Steibelt's "La Coquette".

Copy: BM.

Date: entered at Stationers Hall, October 7, 1793.

*Revised version* of the fugue (Sonata 5): in *Gradus ad Parnassum*, Op. 44, Vol. III (1826), Ex. 69.

*Autographs* of the first sonata and of the duetto: Library of Congress. The first, and probably also the second, of these revised versions was made in 1807. See pp. 113—114.

*La Pantoufle* is a French popular song (commonest words in the 18th century: "Je ne saurais danser, ma pantoufle est trop étroite"; commonest words today: "Ainsi font, font, font les petites marionnettes"). — The ballet-pantomime *Mirza*, by the elder Gardel with music by Gossec, was first performed by the Académie Royale de Musique on November 18, 1779, and frequently repeated in the following year. — For the *Black Joke* see WO 2, p. 98.



## Opus 2

SIX SONATAS (THREE WITH AN ACCOMPANIMENT FOR THE FLUTE OR VIOLIN)

S. I: Allegro, Allegro con spirito

S. II: Presto, Rondeau: spiritoso

S. III: Moderato (Fl. or VI.), Allegretto

S. IV: Allegro assai, Spiritoso

S. V: Allegro, Allegretto

S. VI: Allegro di molto, Prestissimo

### *First edition:*

Six SONATAS / FOR THE / Piano Forte or Harpsichord / with an Accompaniment for a / GERMAN FLUTE or VIOLIN / Composed by / Signor Clementi / OPERA II Pr. 10<sup>sh</sup>=6<sup>d</sup>. / LONDON Printed and Sold by WELCKER N<sup>o</sup>. 10 Hay Market opposite the Opera House / Where may be had by the same Author 6 Sonatas for the Piano Forte or Harps<sup>d</sup>. 10=6. & the Black Joke with Variations 2<sup>s</sup>.

Collation: oblong, 45 pages, with the accompanying part (sonatas 1, 3 and 5 only) in score.

Copy: BM.

Date: announced in the *Morning Post* on June 15, 1779; see *Introduction*, pp. 14—15.

For the importance which Op. 2 — especially the three unaccompanied sonatas, nos. 2, 4 and 6 — came to hold for Clementi, see the *Introduction*, pp. 13—14. The popularity of the sonatas led Clementi to republish them, with varying degrees of alteration, in a number of editions that can be considered authentic. The “revised versions” listed here are all different from each other.

- (a) *Corrected reissue* of the first edition: J. Dale, No. 132 Oxford Street (after 1786); No. 19 Cornhill and no. 132 Oxford Street (after 1790); Copies: BM, Bodleian Library, Oxford.



(b) *Revised version:*

Six / SONATAS / for the / Piano Forte / or / HARPSICHORD / With  
a Violin Accompaniment / composed by / Muzio Clementi / Opera II  
Price 10<sup>s</sup>. 6<sup>d</sup> / LONDON / Printed for the Author and Sold at N<sup>o</sup>. 45  
Upper Mary-le-bone Street / where may be had Correct Editions of all  
the Works of the above Author.

Collation: oblong, 33 pages (sonatas 1, 3 and 5 not in score, but no separate violin  
part traced).

Copy: BM (no violin part).

Date: ca. 1790—95? Copy seen with wm 1794.

(c) *Revised version* of the second sonata, with an additional movement and a violin  
accompaniment: see Op. 30.

(d) *Revised version* of the fourth sonata, with an additional movement and a flute  
accompaniment: see Op. 31.

(e) *Revised version* of sonatas 2, 4 and 6 only:

NOUVELLE EDITION / des / Trois Sonates, / Oeuvre II. / Pour le Forte=  
Piano / composées par / MUZIO CLEMENTI / Avec des Augmentations  
et Améliorations considérables, / faites par l'Auteur, pendant son Séjour à  
Vienne 1807. / N<sup>o</sup>. 1922 3 f 36 / C.P.S.C.M. Publiées à Vienne par Artaria  
et Compag.

Collation: oblong, 33 pages. Plate-number 1922.

Copy: Nationalbibliothek, Vienna. Another copy, in the Gesellschaft der Musik-  
freunde, Vienna, has no plate-number on the title-page or music plates.

Date: announced in the *Wiener Zeitung* on July 25, 1807.

(f) *Revised version* of the second sonata:

New Edition, / WITH / Considerable Improvements, / of / SONATA,  
N<sup>o</sup>. [2]. / from / Opera, II. / Composed for the / Piano Forte, / By /  
MUZIO CLEMENTI. / Ent. Sta. Hall. Price 3<sup>s</sup>/- / LONDON, /  
Published by Clementi, Collard, Davis & Collard, / N<sup>o</sup>. 26, Cheapside.

Collation: upright, 13 pages.

Copy: BM.

Date: ca. 1818—19? The BM copy has wm 1817; the edition was reviewed in the  
QMM&R no. 7 (= latter part of 1820).

*Autograph* of new version of the slow movement of (c): see Op. 30.

For the Rondo in B Flat (WO 8), which is based to some extent on the finale of  
sonata no. 5, see below, p. 104.



## Opus 3

THREE DUETS (PIANOFORTE, FOUR HANDS) & THREE SONATAS WITH AN  
ACCOMPANIMENT FOR THE FLUTE OR VIOLIN

The image displays a musical score for Opus 3, consisting of three duets and three sonatas. Each piece is represented by a single staff with a key signature and a tempo marking above it. The pieces are labeled on the left as D.I, II, III, S.I, II, and III.

- D.I:** Allegro spiritoso (first movement), Rondeau: presto (second movement).
- II:** Allegro maestoso (first movement), Tempo di minuetto: andante (second movement).
- III:** Allegro (first movement), Rondeau: allegretto (second movement).
- S.I:** Allegro (first movement), Presto (second movement).
- II:** Spiritoso (first movement), Allegretto (second movement).
- III:** Allegro spiritoso (first movement), Allegro (second movement).

### *First edition:*

Three / DUETS / For two Performers on ONE / PIANO FORTE / OR / Harpsichord / and three SONATAS with an Accompaniment / for a FLUTE or VIOLIN / Humbly Dedicated to / M<sup>RS</sup>: LEIGH / and Composed by / Sig<sup>r</sup>: Clementi / Opera Terza Price 10=6 / LONDON Printed and Sold by JOHN WELCKER Music Seller to their MAJESTIES and all the ROYAL / FAMILY N<sup>o</sup>. 10 Hay Market. Where may be had all the above Authors Works &c. &c. &c. &c.

Collation: oblong, 47 pages, in score.

Copy: BM.

Date: announced in the *Morning Post* on June 15, 1779.

Unchanged reissue: J. Dale, 132 Oxford Street (after 1786).



## Opus 4

### SIX SONATAS WITH AN ACCOMPANIMENT FOR THE VIOLIN OR FLUTE

S. I: Allegro assai, Minuetto, Trio

S. II: Andantino: con espressione, Presto


S. III: Allegro spiritoso, Allegro

S. IV: Allegro, Tempo di minuetto: andantino

S. V: Allegro moderato, Rondeau: allegretto

S. VI: Allegro, Allegretto

#### *First edition:*

Six / SONATAS / FOR THE / PIANO FORTE or HARPSICHORD /  
 with an Accompaniment for a / Violin or Flute / Humbly dedicated  
 to / Mrs: Phillips C.M. / Composed by / SIGNOR CLEMENTI / OP. IV.  
 Pr. 10<sup>sh</sup>. 6<sup>d</sup>. / LONDON Printed for the AUTHOR and sold by JOHN  
 WELCKER (Music Seller to their MAJESTIES and / all the ROYAL  
 FAMILY) N<sup>o</sup>. 10 Hay Market. /  And to be had of the Author N<sup>o</sup>. 11  
 Princes Street Leicester Fields.

Collation: oblong, 39, bages, in score. The edition is signed "M Clementi" at the top.

Copy: Rowe Music Library, King's College, Cambridge.

Date: announced in the *Morning Post* on February 29, 1780.

Unchanged reissues: James Blundell (after 1780); Longman & Broderip (after 1782);  
 Muzio Clementi & Co (after 1801).



## Opus 5

### THREE SONATAS WITH AN ACCOMPANIMENT FOR THE VIOLIN & THREE FUGUES

#### *First edition:*

Trois / SONATES / Pour le FORTE-PIANO ou le CLAVECIN / Avec  
Accompagnement d'un Violon / ET TROIS FUGUES / Pour le Clavecin, /  
dediées / À M<sup>lle</sup>. MELANIE DE ROCHECHOUART. / Composées /  
Par M<sup>r</sup>. CLEMENTI. / Œuvre V. Prix 9<sup>ll</sup>. / À PARIS / Chez M<sup>r</sup>. BAIL-  
LEUX M<sup>d</sup>. de Musique ordinaire du Roy et de la famille Royale / À la  
Regle d'Or Rue S<sup>t</sup>. Honoré pres celle de la Lingerie. / Gravé par M<sup>dme</sup>.  
Olivier.

Collation: oblong, pianoforte (the first sonata in score) 35 pages, violin 5 pages.

Copy: RAM, London.

Date: ca. 1780—81 (see above, p. 17).

*English edition* of the sonatas: see Op. 6.

*Revised versions* of the fugues: in the *Gradus ad Parnassum*, Op. 44.

Fugue 1: in *Gradus*, Vol. III (1826), Ex. 57.

Fugue 2: in *Gradus*, Vol. II (1819), Ex. 40 ("first published in Paris in 1780.  
Now reprinted with improvements by the author").

Fugue 3: with new introduction, in *Gradus*, Vol. I (1817), Ex. 25 ("the following  
Fugue, first published in Paris in 1780, is now reprinted with improvements by  
the Author").

*Autographs* of revised versions of the three sonatas, made in Rome in 1807: Library  
of Congress. See p. 114.



## Opus 6

A DUET (PIANOFORTE, FOUR HANDS), TWO SONATAS WITH AN ACCOMPANIMENT  
FOR THE VIOLIN, & THREE FUGUES

The image displays a musical score for Opus 6, consisting of six staves. The first staff is for the piano duet (D.), marked 'Allegro assai' and 'Presto'. The second staff is for the violin (S. I.), marked 'Lento' and 'Presto'. The third staff is for the piano duet (II.), marked 'Allegro con spirito' and 'Tempo di minuetto'. The fourth staff is for the piano duet (F. I.), marked 'Allegro'. The fifth staff is for the piano duet (II.), marked 'Presto'. The sixth staff is for the piano duet (III.), marked 'Allegro con molto spirito'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

### *First edition:*

UN DUO ET DEUX SONATES / Pour le Forte-Piano ou le Clavecin / Avec Accompagnement d'un Violin, / & / TROIS FUGUES / Pour le Clavecin; / Dédiés À Madame la Comtesse / DE SAYN ET WITTGENSTEIN. / Composés / Par M<sup>r</sup>. CLEMENTI. / Œuvre VI. Prix 9<sup>ll</sup>. / A PARIS / Chez M<sup>r</sup>. BAILLEUX M<sup>d</sup>. de Musique ordinaire du Roy et de la famille Royale / À la Regle d'Or Rue S<sup>t</sup>. Honoré pres celle de la Lingerie. / [left] Gravé par [right] M<sup>dame</sup>. Olivier.

Collation: oblong, pianoforte 43 pages (the duo in score), violin 4 pages.

Copy: BM.

Date: ca. 1780—81 (see *Introduction*, p. 17).

*English edition* of the duo and sonatas, and of the sonatas from Op. 5:  
A / DUETT / AND / Five Sonatas / FOR THE / PIANO-FORTE OR  
HARPSICHORD / with a Violin Accompaniment / COMPOSED BY /  
MUZIO CLEMENTI. / Opera IV Price 10<sup>s</sup> 6<sup>d</sup> / LONDON / Printed for  
the Author and Sold at [space left blank for the address] / where may  
be had CORRECT EDITIONS of all the Works of the above Author.



Collation: oblong, 41 pages (sonatas 1—2 = Op. 6; 3—5 = Op. 5); no violin part traced.

Copy: BM (no violin part)

Date: ca. 1790—95?

*Revised versions* of the fugues: in the *Gradus ad Parnassum*, Op. 44.

Fugue 1: with new introduction, in *Gradus*, Vol. II (1819), Ex. 45 (“the following Fugue, published in Paris, 1780, is now reprinted with improvements by the Author”).

Fugue 2: in *Gradus*, Vol. I (1817), Ex. 13 (“first published in Paris in the year 1780. Now reprinted with improvements by the author”).

Fugue 3: in *Gradus*, Vol. III (1826), Ex. 74.

*Autograph* of the *tempo di minuetto* of the second sonata: Library of Congress.

This revision was probably made in 1807. The Library of Congress also has an autograph fragment of the second fugue. See p. 114.



*Opus 7*  
THREE SONATAS



*First edition:*

TROIS SONATES / Pour le Clavecin ou Pianoforte / Composées par /  
MUTIUS CLEMENTI / Oeuvr VII. / Dédicées / A MADAME DE HESS,  
NÉE DE LEPORINI. / par / Ses très humbles, et très / obeissants Serviteurs /  
Artaria Compag / publiées, et se vendent a Vienne chez les sudits Artaria  
Comp. Prix f 2

Collation: oblong, 26 pages. Plate-number 32. The engraving, though unsigned,  
is clearly by Anton Huberty, and it is possible that the title-page was originally  
prepared for Torricella. Later copies have corrections on the title-page: "MU-  
ZIO" for "MUTIUS", "Oeuvre" for "Oeuvr", and the addition of the plate-  
number 32.

Copies: Dr. Alexander Weinmann, Vienna ("Mutius"); BM ("Muzio").

Date: announced in the *Wiener Zeitung* on September 25, 1782.

*English edition:*

THREE / SONATAS / for the / Piano Forte / OR / HARPSICHORD /  
Composed by / Muzio Clementi / Opera VII Price 7<sup>s</sup> / 6<sup>d</sup> / LONDON /  
Printed for the Author and Sold at [space left blank for the address] /  
where may be had CORRECT EDITIONS of all the Works of the above  
Author

Collation: oblong, 25 pages.

Copy: RCM.

Date: ca. 1790—95?



*Opus 8*  
THREE SONATAS



*First edition:*

Trois / SONATES / Pour / le FORTE-PIANO ou le CLAVECIN / Composées / Par MUZIO CLEMENTI / OEUVRE VIII. / Prix 6<sup>ll</sup>. / A LYON Chez Castaud, Libraire, Editeur et M<sup>d</sup>. de Musique, Place de la Comédie. / A PARIS Chez le S. Cornouaille, Rue et Montagne S<sup>te</sup>. Genevieve, vis-à-vis du College de la Marche. / Et chez tous les M<sup>ds</sup>. de Musique. / Imprimé par Le Sueur A.P.D.R. Gravé par Noël

Collation: oblong, 23 pages. A later issue has "N<sup>o</sup>. 14" before, and "Pl. 22" after, the letters "A.P.D.R.", and the plate-number 22.

Copies: Musikbibliothek, Leipzig; Bibliothèque Nationale, Paris; (with plate-number) Nationalbibliothek, Vienna.

Date: advertised by Cornouaille in the *Journal de Paris* on December 14, 1782 ("du fonds de M. Castaud, Libraire à Lyon"). Castaud later (January 13, 1784) obtained a *privilège général* for his edition.

Each sonata has a separate dedication:

Sonata I: Dédée à M<sup>lle</sup>. Nancy D'AUENBRUGGER Par l'Auteur.

Sonata II: Dédée à M<sup>lle</sup>. Victoire IMBERT Par l'Auteur.

Sonata III: Dédée à M<sup>lle</sup>. ARTAUD Par l'Auteur.

*English edition:*

Three / SONATAS, / for the / Piano-Forte or Harpsichord / Composed by / MUZIO CLEMENTI. / Opera VIII Price 7<sup>s</sup>. 6. / London / Printed for the Author, and / Sold by Preston & Son, at their Wholesale Warehouses, 97 Strand, / Where may be had Correct editions of all this Author's Works.

Collation: oblong, 21 pages.

Copy: RCM.

Date: ca. 1790—95?

Unchanged reissue: Longman, Clementi & Co (after 1798).



*Opus 9*  
THREE SONATAS



*First edition:*

TRE SONATE / Per Clavicembalo o Forte Piano / dal Sig.<sup>r</sup>. / MUZIO CLEMENTI / Opera IX / In Vienna presso Artaria Comp / Prezzo f 2. / 36

Collation: oblong, 38 pages. Plate-number 36. The opus-number IX has been engraved over an erased number which might well be "VIII".

Copy: Yale University Music Library.

Date: no announcement of Op. 9 in the *Wiener Zeitung* traced, but Artaria advertised "3 neue Sonaten . . . Opera VIII" by Clementi on May 24, 1783. See *Introduction*, p. 17.

*English edition:*

Three / SONATAS / for the / Piano-Forte or Harpsichord / Composed by / MUZIO CLEMENTI. / Opera 9. Price 6<sup>s</sup> / LONDON / Printed for the Author and Sold at [in pencil: 48 Upper Mary le Bone Street] / where may be had CORRECT EDITIONS of all the Works of the above Author.

Collation: oblong, 29 pages.

Copy: BM.

Date: ca. 1790—95?

*Revised version:* as Sonatas 3, 4 and 5 of Volume VI (ca. November 1804) of Clementi's *Oeuvres complètes*.



*Opus 10*  
THREE SONATAS



*First edition:*

TROIS SONATES / pour / Le Clavecin ou Piano Forté / Composés / Par MR M. CLEMENTI / Dediées / A SON EXCELLENCE MADAME LA COMTESSE / DE GRUNDERMANN. / Oeuvre IX. par son très humble et tres obeisant serviteur / Christoph Torricella / Marchand d Estampes, et Editeur / d Musique &. / 1 f. 30 xr. / Publié, et Se vend à Vienne Chez Christoph Torricella

Collation: oblong, 23 pages, no plate-number. The opus-number, which appeared as "IX" in the first copies that were issued, was later corrected to "X".

Copies: As "Op. 9": Mr. Bradley B. Brown, Berkeley, California; as "Op. 10": Gesellschaft der Musikfreunde, Vienna.

Date: announced in the *Wiener Zeitung* on July 5, 1783.

Unchanged reissue: Artaria, plate-number 137 (after 1787).

*English edition:*

Three / SONATAS / for the. / Harpsichord OR Piano Forte, / Composed by / MUZIO CLEMENTI. / Opera X. — Price 6<sup>s</sup>. / LONDON. / Printed by Longman & Broderip N<sup>o</sup>. 26, Cheapside & N<sup>o</sup>. 13, Haymarket, / Where may be had all the other Compositions of this Author.

Collation: oblong, 17 pages.

Copy: Yale University Music Library.

Date: probably before August 1786, since Clementi's Op. 10 sonatas are listed in a catalogue of Longman & Broderip bearing that date.

*Autograph:* BM. This is a thoroughly revised version of the sonatas, almost certainly made after 1800. See p. 114.



*Opus 11*  
SONATA & TOCCATA



*First authentic edition:*

A / SONATA / for the / Piano-Forte / and a famous / TOCCATA / for  
the HARPSICHORD or PIANO-FORTE / Composed by Signor / Muzio  
Clementi. / NB: Corrected by the Author. / OP: XI. Pr: 3<sup>sh</sup>. / London. /  
Printed & Sold by John Kerpen, N<sup>o</sup>. 19, Wardour Street, Soho.

Collation: oblong, 15 pages.

Copy: Rowe Music Library, King's College, Cambridge.

Date: not entered at Stationers Hall, but announced in the *Morning Herald* on  
May 8, 1784 and in the *Public Advertiser* on May 11, 1784.

*First printing of the Toccata: in*

QUATRE / OUVERTURES / Composées / Par GUGLIELMI, WANHAL, /  
DITERS, et HAYDN; / Arrangées / Pour le Clavecin ou Forte-Piano / et /  
DEUX SONATES / PAR / CLEMENTI, et SCARLATI. / Prix 7<sup>ll</sup>. 4<sup>s</sup>. /  
A PARIS / Chez M. BAILLEUX M<sup>d</sup>. de Musique ordinaire du Roy, et de  
la Famille Royale, / À la Règle d'Or, Rue St. Honoré pres celle de la  
Lingerie. / D'A:-Olivier sculpsit

Collation: upright, on pages 24—25. At the top of page 24: "SONATA del Sigr.  
Clementi." At the beginning of the music is also the word "Giga".

Copy: BM.

Date: announced in the *Journal de Paris* on April 24, 1784. This edition, according  
to the biographical account in the QMM&R, was made from "a surreptitious  
copy, full of errors . . . without his knowledge": see *Introduction*, above, p. 18.  
The Haydn symphony arranged for the piano was no. 69 (first three move-  
ments); according to a review of the edition in the *Mercure de France*, June 19,  
1784, the Scarlatti sonata (Kirkpatrick no. 113) was "the one which M. Cle-  
menti played with such success after his own ones".



*Corrected reissue* of the London edition: J. Dale, 19 Cornhill and 132 Oxford Street. "N.B. Corrected & Fingered by the Author, 1792." (Copy: BM. Date: entered at Stationers Hall on September 21, 1792). This issue has fingering added throughout the Toccata, but is otherwise unchanged. Later issue: Muzio Clementi & Co (after 1801).

*Revised version* of the Toccata: in Volume VI (ca. November 1804) of Clementi's *Oeuvres complètes*. A note before the preceding work (the sonata in B flat, Op. 24, no. 2) states: "Cette Sonate, avec la Toccata, qui la suit, a été jouée par l'auteur devant S.M.I. Joseph II. en 1781; Mozart étant présent."

*Autograph* of the Sonata: Deutsche Staatsbibliothek, Berlin. See p. 114.



*Opus 12*  
FOUR SONATAS & A DUET FOR TWO PIANOFORTES



*First edition:*

Four Sonatas for the / PIANO FORTE / and / One Duett for two Piano Fortes, / Dedicated to Miss Glover. / Composed by / Sig<sup>r</sup>: M: Clementi. / Opera XII. Entered at Stationers Hall. Price 10/6. / Published by Permission of the Author. / London. Printed & Sold by J: Preston, at his Music Warehouse, N<sup>o</sup>. 97, Strand / Where may be had all this Author's Works.

Collation: oblong, 49 pages; pianoforte secondo 9 pages.

Copy: BM.

Date: entered at Stationers Hall on May 10, 1784.

*Revised version:*

Four / SONATAS / for the / Piano Forte, / AND / ONE DUET for two PIANO FORTES / Composed & Dedicated / TO / Miss Glover. / by / MUZIO CLEMENTI. / Op. XII. Pr. 10<sup>s</sup>/6. / London. / Printed by Muzio Clementi and Comp<sup>y</sup>. 26 Cheapside. / NB. A new Edition with corrections and additions by the Author.

Collation: upright, 49 pages (no copy of pianoforte secondo part traced).

Copy: BM.

Date: ca. 1801—02. It is possible that there is an earlier issue with the imprint "Longman, Clementi & Co".

The theme of the variations in the first sonata is that of the romance "Je suis Lindor" from Beaumarchais' *Barbier de Seville*; it was composed by Antoine-Laurent Baudron. Mozart was among the many others who wrote a set of variations on it (K. 354).



## Opus 13

SIX SONATAS (THREE WITH AN ACCOMPANIMENT FOR THE VIOLIN OR FLUTE)

S. I. *Allegro con molta vivacità* *Larghetto affettuoso* *Allegro spiritoso*

II. *Allegro moderato* *Allegro con spirito* *Adagio*

III. *Allegro con spirito* *Adagio* *Allegro assai*

IV. *Allegro* *Larghetto* *Presto*

V. *Allegro agitato* *Largo e sostenuto* *Presto*

VI. *Allegro agitato* *Largo e sostenuto* *Presto*

### *First edition:*

Six / SONATAS / for the / Piano Forte / With an ACCOMPANYMENT / for a / Violin or German Flute, / Dedicated to / His Excellency COUNT de BRÜHL; / Composed by / MUZIO CLEMENTI. / (Opera XIII.) Price 10,, 6 / LONDON: / Printed for the Author, & to be had of him at N<sup>o</sup>. 20, Goodge Street, Tottenham Court Road.

Collation: oblong, pianoforte 63 pages, violin or flute (for sonatas 1—3) 7 pages.

Most copies are signed "M Clementi" at the top. In later copies the following words are found before "London": "Entered at Stationers Hall according to act of Parliamt."

Copy: BM.

Date: entered at Stationers Hall on May 26, 1785.

Unchanged reissue: Muzio Clementi & Co (after 1801).

*Autographs* of revised versions of sonatas 4—6, perhaps dating from 1807: Library of Congress. See p. 114. The Library of Congress also has page 2 of the first edition (= beginning of sonata 1) with autograph corrections by Clementi.

It should be noted that while sonatas 1—3 have an accompaniment for a violin or flute, sonatas 4—6 are for the pianoforte alone.



## Opus 14

### THREE DUETS (PIANOFORTE, FOUR HANDS)



#### *First edition:*

Three Duets / for TWO PERFORMERS / on One / Piano Forte. / Dédiés  
à Mademoiselle / MARIE VICTOIRE IMBERT COLOMÉS de LYON; /  
by Muzio Clementi / (Enter'd at Stationers Hall.) Price 10/6. / Opera XIV /  
LONDON: / Printed for the Author & to be had of him, at N<sup>o</sup>. 20, Goodge  
Street, Tottenham Court Road.

Collation: oblong, 42 pages, in score. Signed "Muzio Clementi" at the top.

Copy: BM.

Date: entered at Stationers Hall on March 11, 1786.

#### *Revised version of the third duet:*

DUET / FOR / Two Performers on One / Piano Forte, / N<sup>o</sup>. 3, from  
Op. 14, / A NEW EDITION / with considerable improvements, / Compos-  
ed by / Muzio Clementi. / Ent. Sta. Hall Price [ink: 4/] / London, /  
Printed by Clementi, Banger, Collard, Davis & Collard, 26, Cheapside.

Collation: upright, 21 pages.

Copy: BM (inscribed "W<sup>m</sup> Ayrton Esq<sup>re</sup> with the author's best compts").

Date: ca. 1815—16 (BM copy has wm 1815). This edition was reissued ca. 1827—28  
with a new title-page (copy: RAM): "New Edition. / CLEMENTI'S / Celebrated  
Duet, / (N<sup>o</sup>. 3, from Op. 14,) / FOR / Two Performers on one Piano Forte, / as  
Performed by / MESSRS. CRAMER & MOSCHELLES, / AT THE / Compli-  
mentary Dinner, / Given to / The Author, / BY / THE MUSICAL PROFES-  
SION, / at the Albion Tavern, / 17<sup>th</sup>. DEC<sup>R</sup>. 1827. / Ent. Sta. Hall. — Pr. 4 /  
— / London, Published by Clementi, Collard & Collard, 26 Cheapside." An  
account of this dinner will be found in the biographical sketch in the *Harmon-  
icon* (August, 1831).



*Arrangement* of the adagio of the first duet for two hands: in *Gradus ad Parnassum*, Vol. I (1817), Ex. 14: "Adapted from my Duets, Op. XIV. published in London 1784 [sic]. — Tulit *alter* honores. VIRG apud DONAT." In later issues of the *Gradus* the allusion was made explicit by the addition of the following words: "See Cramer's Dulce et Utile, 2<sup>d</sup>. piece, where the plagiarism is evident." J. B. Cramer's studies with this title were published in December 1815; the 2nd piece, moderato grazioso, is also in F and its opening theme is similar.

*Autographs* of the first and second duets: BM. They are revised versions, made after 1815. See p. 114.



## Opus 15

### THREE SONATAS WITH AN ACCOMPANIMENT FOR THE VIOLIN



#### *First edition:*

THREE / SONATAS / for the / Piano Forte, / with an ACCOMPANY-  
MENT OBLIGATO for a VIOLIN; / Dédiées à Mademoiselle Marie  
Victoire / Imbert Colomés de Lyon / BY / MUZIO CLEMENTI. /  
Opera XV Price 10.6 / Printed for the Author & to be had of him at  
N<sup>o</sup>. 20, Goodge St<sup>t</sup>. Tottenham Ct. Road London / Enter'd at Stationers  
Hall.

Collation: oblong, 36 pages, in score. Signed "Muzio Clementi" at the top.

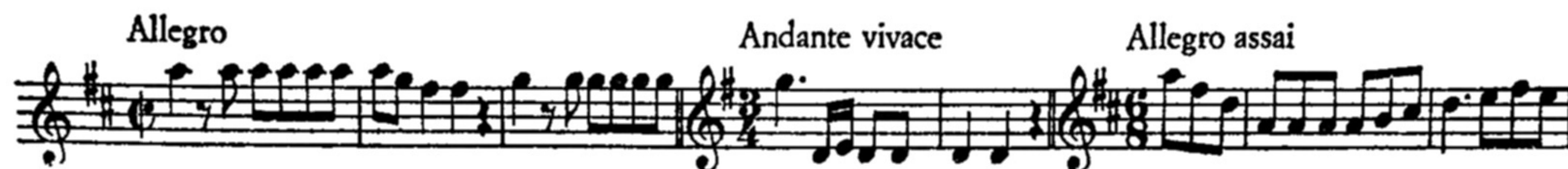
Copy: BM.

Date: entered at Stationers Hall on March 11, 1786.



## Opus 16

### LA CHASSE



#### *First edition:*

LA CHASSE / Pour Le / CLAVECIN / OU / FORTE PIANO / par /  
Muzio Clementi. / OUVRE XVI / Enter'd at Stationers Hall according to  
Act of Parliament Price 3<sup>s</sup>/ / LONDON / Printed and Sold by  
Longman and Broderip N<sup>o</sup>. 26 Cheapside and N<sup>o</sup>. 13 Hay Market /  
Where may be had all the works of the above Author.

Collation: oblong, 9 pages.

Copy: BM.

Date: entered at Stationers Hall on July 10, 1786.

Unchanged reissue: Longman, Clementi & Co (after 1798).



*Opus 17*  
CAPRICCIO



*First edition:*

CAPRICCIO / pour le / CLAVECIN / ou / FORTE PIANO, / par /  
Muzio Clementi / Oeuvre 17. — Entered at Stationer's Hall. — Price 3<sup>s</sup> /  
NB. In this Capriccio, are introduced the Favorite Song of "Ma chere  
Amie", and "For / Tenderness formed", in the Heiress. / [left] LONDON  
Printed & Sold by LONGMAN and / BRODERIP N<sup>o</sup>. 26 Cheapside and  
N<sup>o</sup>. 13 Haymarket. [right] Where may be had all the above Authors /  
Works.

Collation: oblong, 6 pages.

Copy: BM.

Date: entered at Stationers Hall on March 7, 1787.

*Revised version:*

Clementi's, / CAPRICCIO, / for the / Piano Forte. / in which are introduced /  
The favorite Songs of / MA CHERE AMIE, / and / For Tenderness formed, /  
with considerable improvements / by the / Author. / Price 3<sup>s</sup> / London  
Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside

Collation: upright, 7 pages.

Copy: BM.

Date: ca. 1801—02? This revision appears to have been made in 1800 (see p. 114).

*Autograph:* Library of Congress. This represents a further revision of 1807: see  
p. 114.

The song "Ma chère amie" is by James Hook (the words "by a lady"). *The Heiress*,  
a comedy by the Rt. Hon. John Burgoyne (General Burgoyne), was first per-  
formed at the Theatre-Royal, Drury Lane, in 1786. The song of Miss Alton in  
the second act, "For tenderness framed [sic]", was sung by Mrs. Crouch in the  
first production to the air of the cavatina "Saper bramate" from Paisiello's  
*Barbiere di Siviglia*.



*Opus 18*  
TWO SYMPHONIES



*First edition:*

Nº. [in ink: 1, 2] / SYMPHONIE / Á / Grand Orchestre / COMPOSÉE  
PAR / Muzio Clementi / Op: 18 Pr. 4<sup>s</sup>. / Entered at Stationer's Hall /  
LONDON / Printed by Longman and Broderip Nº. 26 Cheapside and  
Nº. 13 Hay Market / Organs, Harpsichords, Piano Fortes, &c. lent out,  
conveyed, and tuned, in Town and Country, on the / shortest notice;  
and, if purchased and Payment made within Eight Months, the Hire will  
be abated. / An Object worthy Attention.

Collation: upright. Symphony no. 1: violino primo, violino secondo, viola, basso,  
fagotto each 5 pages; flauto primo, flauto secondo, oboe primo, oboe secondo  
each 4 pages; corno primo, corno secondo each 3 pages. Symphony no. 2: violino  
primo, violino secondo, viola, basso e violoncello each 7 pages; flauto primo,  
flauto secondo, fagotto each 5 pages; oboe primo, oboe secondo, corno primo,  
corno secondo each 4 pages.

Copy: BM.

Date: entered at Stationers Hall on April 23, 1787.

Full scores of these symphonies were published by Ricordi (Milan) in the series  
*Antica Musica Strumentale Italiana* (edited by Renato Fasano) in 1959 (Sym-  
phony no. 2) and 1961 (Symphony no. 1).



### CLEMENTI'S "MUSICAL CHARACTERISTICS"



Collation: oblong, 29 pages.

Date: entered at Stationers Hall on August 9, 1787.

*Autograph*: Library of Congress. This is a revised version made in 1807; see p. 115.



## Opus 20

### SONATA



#### *First edition:*

SONATA / for the / PIANO-FORTE / OR / HARPSICHORD /  
Composed by / Muzio Clementi / Entered at Stationers Hall. / Op. XX.  
Pr. 3<sup>s</sup>. / LONDON. / Printed by Longman & Broderip N<sup>o</sup>. 26 Cheapside  
& N<sup>o</sup>. 13 Hay Mark<sup>t</sup> / Organs, Harpsichords, Piano Fortes &c lent out  
convey'd and / Tun'd in Town & Country on the shortest Notice & if  
purchas'd / and Payment made within Eight Months the Hire / will be  
abated.

Collation: upright, 11 pages.

Copy: BM.

Date: entered at Stationers Hall on October 1, 1787.

Unchanged reissue: Clementi & Co (after 1801).

*Revised version:* as Sonata VI ("avec des améliorations très-considérables faites  
par l'Auteur pendant son séjour à Leipsic 1804") in Volume VI (ca. November  
1804) of Clementi's *Oeuvres complètes*.



## Opus 21

### THREE TRIOS FOR PIANOFORTE, FLUTE & VIOLONCELLO



#### *First edition:*

Three / SONATAS / for the / Piano-Forte or Harpsichord, / with Accompaniments / for a / FLUTE & VIOLONCELLO, / dedicated to / Miss Meysey / Composed by / Muzio Clementi. / Op. XXI. — Pr. 7<sup>s</sup>. 6. / Ent<sup>d</sup>. at Stationers Hall. / LONDON. Printed by LONGMAN & BRODERIP, N<sup>o</sup>. 26 Cheapside & N<sup>o</sup>. 13 Haymarket. / Music Sellers & Musical Instrument Makers, to His Royal Highness the Prince of Wales.

Collation: upright, pianoforte 25 pages, flute 9 pages, violoncello 7 pages.

Copy: Bodleian Library, Oxford.

Date: entered at Stationers Hall on September 8, 1788.

Clementi, Banger, Hyde, Collard & Davis published a "New Edition" of these trios, "with or without the additional keys" (i.e. adapted for performance on pianofortes with an extended keyboard, such as were manufactured by Clementi & Co), which is textually identical with the first edition, except that 8va... is written over a few passages in the right hand of the piano part. Copy: Bibliothek der Hansestadt Lübeck (pianoforte part only, wm 1810). Date: ca. 1810?

#### *Arrangement of the first trio for the pianoforte, four hands:*

A favorite / DUET / for the / Piano Forte / Adapted from the Sonatas; / Composed & Dedicated to / MISS MEYSEY, / BY / Muzio Clementi. / Ent<sup>d</sup>. at Sta. Hall. Price 4<sup>s</sup>. / LONDON, / Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside.

Collation: upright; 15 pages.

Copy: Rowe Music Library, King's College, Cambridge.

Date: the arrangement, no doubt by Clementi himself, was presumably made (and published?) before he left London for the continent in July 1802.

The Op. 21 and Op. 22 trios were included in Vol. VII of Clementi's *Oeuvres complètes*, unaltered apart from five changes of tempo. It is possible that Clementi made these changes for Breitkopf & Härtel when he was in Leipzig in the summer of 1804.



## Opus 22

### THREE TRIOS FOR PIANOFORTE, FLUTE & VIOLONCELLO



#### *First edition:*

THREE / SONATAS / for the / Piano Forte / OR / Harpsichord / With  
Accompaniments for a / FLUTE and VIOLONCELLO / Dedicated to /  
Miss Anna Maria / Carolina Blake, / By / MUZIO CLEMENTI. / Opera  
XXII. Price 7<sup>s</sup>. 6<sup>d</sup>. / London. Printed by J. Dale, at his Musical circulating  
Library & Music / Warehouse, Oxford Street, opposite Hanover Sq<sup>re</sup>. /  
Allen sculp.

Collation: upright, pianoforte 23 pages, flute (or violin), violoncello each 7 pages.  
Copy: BM.

Date: entered at Stationers Hall on November 1, 1788.

#### *Arrangement of the third trio for the pianoforte, four hands:*

Clementi's / Celebrated La Chasse, / from OPERA XXII. / Dedicated to /  
Miss Anna Maria / Carolina Blake. / Adapted for two Performers / on  
one / Piano Forte / or / HARPSICHORD. / Price 3<sup>sh</sup>. / London. Printed  
& sold by J., Dale, at his Music / Warehouse Oxford Street, facing Hanover  
Square / Where may be had every new Publication both English & Foreign. /  
Entered at Stationers Hall.

Collation: upright, 11 pages.

Copy: Nationalbibliothek, Vienna.

Date: entered at Stationers Hall on April 24, 1789.

For the publication of the trios in Vol. VII of Clementi's *Oeuvres complètes*, see  
Op. 21.

The theme of the variation-movement of the first trio is the air from "Mirza",  
which Clementi had also used in the second sonata of Oeuvre 1; but the varia-  
tions are quite different in the two works.



*Opus 23*  
THREE SONATAS



*First edition:*

Three / SONATAS / for the / Piano-Forte or Harpsichord / dedicated to /  
MISS GAVIN, / Composed by / MUZIO CLEMENTI. / Op. XXIII.  
Enter'd at Stationers Hall. Price 7<sup>s</sup>/6 / London / Printed by Longman &  
Broderip, N<sup>o</sup>. 26 Cheapside & N<sup>o</sup>. 13 Haymarket / Music Sellers & Musical  
Instrument Makers to His Royal Highness the Prince of Wales, / Where  
Musical Instruments in general are manufactur'd & Sold, Retail, Wholesale,  
& / for Exportation; on very advantageous terms. Likewise Engrave, Print,  
Import & Sell / every Musical Publication of this Country & every other  
part of Europe, NB. Organs, Harps, / Harpsichords, Piano-Fortes &c. lent  
out, conveyed & Tuned in Town & Country, on the shortest / Notice, &c.  
&c. &c.

Collation: upright, 29 pages.

Copy: BM.

Date: entered at Stationers Hall on January 1, 1790.

Unchanged reissue: Broderip & Wilkinson (after 1798).

A *revised version* of the variations from the third sonata appeared in 1801 in Clementi's *Appendix* [Op. 43], pp. 85—92; and five of the variations were reprinted in the "Second Part": see Op. 43.



*Opus 24*  
TWO SONATAS



*First edition:* in Vol. I, part 5, and Vol. II, part 5, of Storace's *Harpsichord Collection*. Sonata 1:

Storace's / COLLECTION / OF / ORIGINAL / HARPSICHORD MUSIC. /  
N<sup>o</sup>. 5, CONTAINING, / A Sonata. . . . Clementi. / A Concerto with  
Accompaniments for / Violins, Tenor, Bass, Oboes and Horns. . . . Vanhall. /  
[Vignette] Stothard del J Hall sculp / Ent<sup>d</sup>. at Stationers Hall. Price 8<sup>s</sup>. /  
Printed for S. Storace, N<sup>o</sup>. 23, Howland Street, Rathbone Place; / and Sold  
by Mess<sup>rs</sup>. Birchall & Andrews, N<sup>o</sup>. 129, New Bond Street.

Collation: upright, paginated 136—147. The vignette depicts an angel playing a harp and three putti.

Copy: BM.

Date: this part entered at Stationers Hall on June 3, 1788.

**Sonata 2:**

STORACE'S / Collection / OF / ORIGINAL / Harpsichord Music. /  
VOL. II. / F. Vincent sc. / N<sup>o</sup>. 5, CONTAINING, / A Sonata. . . .  
Clementi / A Sonata with Accomp<sup>ts</sup>. for a Violin & Violoncello. . . . Mozart /  
A Sonata with Accomp<sup>ts</sup>. for a Violin & Violoncello. . . . Attwood Elève  
de Mozart / [Vignette] Stothard del Hall Sculp / Ent<sup>d</sup>. at Stationers Hall.  
Price 8<sup>s</sup>. / [The rest as above].

Collation: upright, paginated 138—149. The vignette depicts Orpheus playing his lyre to a lion and lioness. Mozart's trio = K. 564.

Copy: BM.

Date: this part entered at Stationers Hall on July 23, 1789.

*Unchanged reissue*, with added opus-number; the second sonata is placed first:  
Two / SONATAS / for the / Piano Forte / by / Muzio Clementi. / Op. 24  
Pr 5<sup>s</sup> / London / Printed for H. Andrews, at the Musical Circulating /  
Library N<sup>o</sup>. 129. New Bond Street, where all Musical / Publications are



let out in Town or Country. — / at <sup>L</sup>1 : 11<sup>s</sup> : 6<sup>d</sup> the Year 1 : 1 : 0 the half Year. or 12 Shillings the Quarter

Collation: upright, 25 pages.

Copy: BM.

Date: ca. 1790. In a still later reissue from the same plates, by Preston & Son, the first sonata was this time placed first.

*Revised version* of the second sonata:

- (a) as the second of two sonatas published by T. Mollo & Co as “Oeuvre 41”. See under Opus 41. Mollo took over the plates of the sonata from Artaria (whose edition, also described under Op. 41, merely copied the English one), but then made substantial additions and alterations, presumably on Clementi’s instructions. At the beginning are the following words: “Cette Sonate a été jouée par l’Auteur devant S.M.I. Joseph II, en 1781; Mozart étant présent.”
- (b) as Sonata 2 of Vol. VI (ca. November 1804) of Clementi’s *Oeuvres complètes*. At the beginning are the following words: “Cette Sonate, avec la Toccata, qui la suit, a été jouée par l’auteur devant S.M.I. Joseph II. en 1781; Mozart étant présent.”

The theme of the variations of the first sonata is Nicolas Dezède’s ariette “Lison dormait”, on which Mozart also wrote a set of variations (K. 264).



*Opus 25*  
SIX SONATAS

S. I *Allegro di molto* *Adagio* *Rondeau: presto*

II *Allegro con brio* *Rondo: un poco allegro*

III *Allegro* *Rondo: vivace*

IV *Maestoso e cantabile* *Molto allegro*

V *Più tosto allegro con espressione* *Lento e patetico* *Presto*

VI *Presto* *Un poco andante* *Rondo: allegro assai*

*First edition:*

Six / SONATAS / for the / Piano-Forté ; / Dedicated to / Mrs. Meyrick, /  
Composed by / MUZIO CLEMENTI. / Opera 25 Entered at Stationer's  
Hall Price 10s. 6d. / London. / Printed & Sold by J. Dale, N<sup>o</sup>. 19. Cornhill,  
& N<sup>o</sup>. 133. / Oxford Street, opposite Hanover Square.

Collation: upright, 55 pages.

Copy: BM.

Date: entered at Stationers Hall on June 8, 1790.

*Autograph* of the fourth sonata (first movement and 138 bars of second movement):  
BM. See p. 115.



# Opus 26

## SONATA



### *First edition:*

Sonata / for the / PIANO-FORTE or HARPSICHORD, / Composed by / MUZIO CLEMENTI. / d.a.s.f.b. / Enter'd at Stationers Hall. / Op. XXVI. Pr. 3<sup>s</sup> / London, / Printed for the Author & Sold by Preston & Son, / at their Wholesale Warehouses, 97 Strand. / where may be had / Correct Editions of all this Author's works: / and just Publish'd / Scarlatti's Chefs d'œuvre, selected by Muzio Clementi.

Collation: oblong, 10 pages. The edition is signed "M Clementi" at the bottom.

Copy: BM.

Date: entered at Stationers Hall on June 6, 1791.



## Opus 27

### THREE TRIOS FOR PIANOFORTE, VIOLIN & VIOLONCELLO

T. I      Adagio      Allegro      Siciliano: andante inno-cente      Finale: vivace assai

II      Allegro      Polonaise: un poco andante      Rondeau: molto vivace

III      Presto      Romance: andante allegretto      Finale: allegro

#### *First edition:*

Three / Sonatas / for the / PianoForte or Harpsichord / with Accompani-  
ments / for / VIOLIN & VIOLONCELLO. / Dedicated to / Miss Blake /  
by / MUZIO CLEMENTI. / Op. XXVII. — Pr. 7<sup>s</sup>/6. / Ent<sup>d</sup>. at Stationers  
Hall. / LONDON / [right:] Simpkins Clements Inn. / Printed by Longman  
& Broderip, N<sup>o</sup>. 26 Cheapside, & N<sup>o</sup> 13 Haymarket. / Musical Instruments  
& Music-Sellers to their Majesties, His Royal Highness the Prince of Wales,  
& all the Royal / Family — Where may be had all the above Author's  
works.

Collation: upright, pianoforte 40 pages, violin 11 pages, violoncello 9 pages.

Copy: BM.

Date: entered at Stationers Hall on December 22, 1791.



## Opus 28

### THREE TRIOS FOR PIANOFORTE, VIOLIN & VIOLONCELLO



#### *First edition:*

THREE / SONATAS / for the / PIANO FORTE or HARPSICHORD /  
 with accompaniments / for a Violin and Violoncello / Dedicated to / MISS  
 GILDING / Composed by / MUZIO CLEMENTI. / Op. XXVII. Price 7<sup>s</sup>/. 6 /  
 London Printed & Sold by Preston & Son, at their Wholesale Warehouses,  
 97 Strand. / Where may be had by the same Author, / Two Sonatas for  
 the Piano Forte Op. 24 . . . . Pr 5<sup>s</sup>. / & correct Editions of all his Works. /  
 Ashby scrip. G: B: Gipriani inv: et del. T: Bartolozzi Sculpsit.

Collation: upright, pianoforte (with a half-page vignette of Orpheus) 37 pages,  
 violin & violoncello (without the vignette, but with similar wording) each  
 11 pages.

Copy: Yale University Music Library.

Date: not entered at Stationers Hall, but announced in the *Morning Herald* on  
 April 27, 1792.

A revised version of the "Calemba" of the first trio, for pianoforte alone, appeared  
 in 1801 in Clementi's *Appendix* [Op. 43], pp. 56—57; this was reprinted with  
 very slight changes in the Second Part of Clementi's *Introduction to the Art*,  
 Op. 43, pp. 42—43.

The beginning of the rondo of the first trio, and the "trio" of the second trio, were  
 also reprinted as "Alla Turca" and "Minuetto" in the *Appendix*, pp. 58—59.



## Opus 29

THREE TRIOS FOR PIANOFORTE, VIOLIN (OR FLUTE) & VIOLONCELLO



### *First edition:*

THREE / SONATAS / for the / Piano Forte / With Accompaniments for  
a / VIOLIN and VIOLONCELLO, / Composed and Dedicated to /  
M<sup>rs</sup>. Benn, / BY / MUZIO CLEMENTI. / Opera 29. — Entered at  
Stationers Hall. — Price 7. 6. / London, Printed for & Sold by J. Dale, at  
his Music and / Instrument Warehouses, N<sup>o</sup>. 19, Cornhill, & N<sup>o</sup>. 132, Ox-  
ford Street opposite / Hanover Square, where may be had all the above  
Authors works.

Collation: upright, pianoforte 27 pages, violin/flute and violoncello each 7 pages.

Copy: BM.

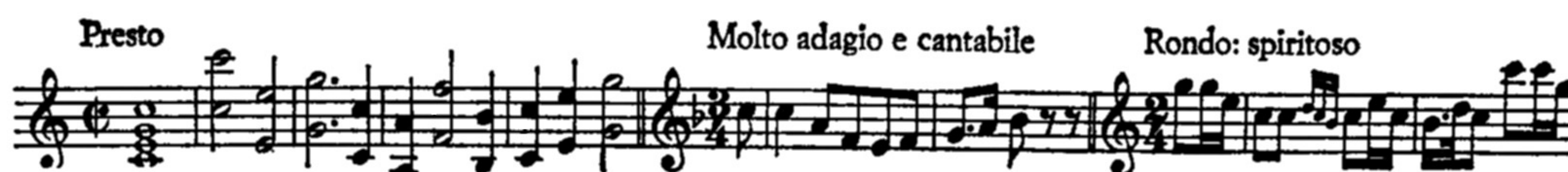
Date: entered at Stationers Hall on January 24, 1793.

The upper accompanying part is a violin in the first trio, a flute in the second and third trios.



## Opus 30

### SONATA WITH AN ACCOMPANIMENT FOR THE VIOLIN



#### *First edition:*

CLEMENTI'S / Grand Sonata, / FOR THE / PIANO-FORTE OR  
HARPSICHORD, / With New Accompaniments, / AN / ADDITIONAL  
MOVEMENT, / & Alterations, as / Now Performed & Revised / BY THE /  
AUTHOR. / Op. XXX — Entered at Stationers Hall. — Price 3<sup>s</sup>. /  
LONDON, Printed for and Sold by J. DALE. / at his Music & Instrument  
Warehouses, N<sup>o</sup>. 19, Cornhill, & 132, Oxford Street, / facing Hanover  
Square. / Where may be had true Copies of the Whole of this Authors Works.

Collation: upright, pianoforte 11 pages, violin 3 pages.

Copy: BM.

Date: entered at Stationers Hall on July 10, 1794.

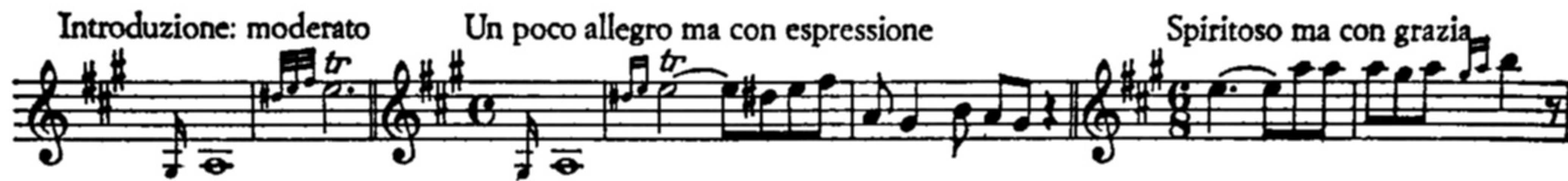
This is a revised version of the "octave lesson", Op. 2, no. 2, with an added slow movement. Cf. also Op. 31. For still later revisions of the work, see Op. 2.

*Autograph* of the slow movement (and final bars of the first movement): Library of Congress. This probably represents a revision of 1807: see below, p. 115.



## Opus 31

### SONATA WITH AN ACCOMPANIMENT FOR THE FLUTE



#### *First edition:*

CLEMENTI'S / Grand Sonata, / FOR THE / PIANO-FORTE OR  
HARPSICHORD, / With New Accompaniments, / AN / ADDITIONAL  
MOVEMENT, / & Alterations, as / Now Performed & Revised / BY THE /  
AUTHOR. / OP. XXXI — Entered at Stationers Hall. — Price 3<sup>s</sup>. /  
LONDON, Printed for and sold by J. DALE. / at his Music & Instrument  
Warehouses, N<sup>o</sup>. 19, Cornhill, & 132, Oxford Street, / facing Hanover  
Square. / Where may be had true Copies of the Whole of this Authors Works.

Collation: upright, pianoforte 11 pages, flute 3 pages.

Copy: Bodleian Library, Oxford.

Date: entered at Stationers Hall on June 27, 1794.

This is a revised version of the sonata Op. 2, no. 4, with a new introduction of 32 bars. Cf. also Op. 30. For a still later revision of the work, see Op. 2.



## Opus 32

### THREE TRIOS FOR PIANOFORTE, FLUTE & VIOLONCELLO



#### *First edition:*

Three / SONATAS / for the / Piano-Forte / with Accompaniments for a /  
FLUTE & VIOLONCELLO / ad Libitum / Composed & Dedicated / TO /  
Miss Newbery, / by / MUZIO CLEMENTI. / Op. XXXII. Price 7<sup>s</sup>/6 /  
LONDON: / Printed & Sold by Preston & Son, at their Wholesale Ware-  
houses, 97 Strand. / Ent<sup>d</sup>. at Stationers Hall.

Collation: upright, pianoforte 24 pages, flute and violoncello each 6 pages.

Copy: BM.

Date: entered at Stationers Hall on June 5, 1793.



*Opus 33*  
THREE SONATAS



*First edition:*

Three / Sonatas / for the / PIANO FORTE / By / Muzio Clementi, / AND  
DEDICATED / To His Pupil / MISS THERESA JANSEN. / Op. 33.  
Enter'd at Stationers Hall. Price 7<sup>s</sup>/6<sup>d</sup>. / NB. The First Sonata is composed  
for Instruments, with or without additional Keys. — / LONDON / Printed  
by Longman & Broderip N<sup>o</sup>. 26 Cheapside & N<sup>o</sup>. 13 Haymarket.

Collation: upright, 33 pages.

Copy: BM.

Date: entered at Stationers Hall on June 3, 1794.

A later issue by Longman & Broderip no longer refers to Theresa Jansen as Clementi's pupil, the wording of the title-page being: DEDICATED / TO / MISS THERESA JANSEN. Unchanged reissue: Longman, Clementi & Co (after 1798).

The third sonata was originally a piano concerto; the first movement contains a cadenza. An orchestral score, in the hand of Johann Schenk and dated January 1796, is in the Gesellschaft der Musikfreunde, Vienna. This has recently (1966) been published by Ricordi (Milan) in the series *Antica Musica Strumentale Italiana* (edited by Renato Fasano).



## Opus 34

### TWO SONATAS & TWO CAPRICCIOS

The image displays a musical score for Opus 34, consisting of two sonatas and two capriccios. The score is arranged in four staves, each representing a different instrument or voice part. The movements and tempo markings are as follows:

- Staff S. I:** Allegro con spirito, Un poco andante, quasi allegretto, Finale: allegro.
- Staff II:** Largo e sostenuto, Allegro con fuoco, Un poco adagio, Finale: molto allegro.
- Staff C. I:** Lento, Presto, Allegretto cantabile.
- Staff II:** Allegro moderato, Moderato.

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The bottom of the last staff is marked with "etc.".

#### *First edition:*

Two Sonatas / AND / TWO CAPRICCIOS / for the / Piano Forte, /  
 Composed & Dedicated to / Miss Isabella Savery / by / MUZIO  
 CLEMENTI. / Op. 34. Pr. 10<sup>s</sup>. 6. / London, Printed for the Author, & /  
 Sold by Gray, Bookseller, N<sup>o</sup>. 8, Glasshouse Street, Piccadilly, / near Sackville  
 Street.

Collation: upright, 37 pages. Copies of the edition are numbered and are signed  
 "M Clementi" at the bottom.

Copies: RCM ("no. 387"); Oxford University Music Faculty ("no. 173").

Date: not entered at Stationers Hall, but advertised in the *Morning Chronicle* by  
 Longman & Broderip on April 30, 1795. The edition may have been published  
 a little earlier.

Unchanged reissue: Muzio Clementi & Co (after 1801).

#### *Revised versions of the two sonatas:*

DEUX SONATES / pour le / Forte=Piano / composées / par / MUZIO  
 CLEMENTI / Oeuvre 34 / Nouvelle Editione, et corrigées par l'auteur /  
 à Vienne / à Vienne chez Artaria et Comp : / [left] 557.

Collation: oblong, 37 pages. Plate-number 557.

Copy: Gesellschaft der Musikfreunde, Vienna.

Date: perhaps 1807? This is a reissue from the plates of the edition which Artaria  
 originally published (with the same plate-number) in October 1795. Clementi  
 was in Vienna on a number of occasions between November 1802 and 1810; for



the year 1807 cf. Op. 2. The “author’s corrections” consist of the addition of expression and pedal markings.

*Revised versions* of the two capriccios: as Capriccios I and II (“revû et amélioré par l’auteur pendant son séjour à Leipsic 1804”) in Volume VI (ca. November 1804) of Clementi’s *Oeuvres complètes*.

Clementi’s pupil Ludwig Berger recorded in a copy of Vol. V of the *Oeuvres complètes* (in which the two Op. 34 sonatas are to be found) that the first sonata was originally a concerto, and the second originally a symphony. See Max Unger’s biography of Clementi, pp. 72—3.



## Opus 35

### THREE TRIOS FOR PIANOFORTE, VIOLIN & VIOLONCELLO



#### *First edition:*

THREE / SONATAS, / FOR THE / Piano Forte / with Accompaniments  
for a / Violin & Violoncello / ad Libitum, / COMPOSED & DEDICATED  
TO / John Cleaver Banks, Esq<sup>r</sup>. / by / MUZIO CLEMENTI. / Ent<sup>d</sup>. at  
Stationer's Hall. / Op. 35 — Price 8<sup>s</sup>. / LONDON. / Printed & Sold by  
Preston & Son, at their Wholesale Warehouses 97 Strand.

Collation: upright, pianoforte 27 pages, violin and violoncello each 7 pages.

Copy: BM.

Date: entered at Stationers Hall on June 16, 1796.



*Opus 36*  
SIX SONATINAS

The image displays the musical score for Opus 36, Six Sonatinas, arranged in six staves labeled S. I to VI. Each staff contains three musical excerpts with their respective tempo markings:

- S. I:** Allegro, Allegretto, Vivace
- II:** Allegretto, Allegretto, Allegro
- III:** Spiritoso, Un poco adagio, Allegro
- IV:** Con spirito, Andante con espressione, Rondeau: allegro vivace
- V:** Presto, Original Swiss air: allegro moderato, Rondo: allegro
- VI:** Allegro con spirito, Rondo: allegretto spiritoso

*First edition:*

Six / Progressive Sonatinas / for the / Piano Forte / COMPOSED / AND  
FINGERED / By / Muzio Clementi. / Op. 36. Entered at Stationers Hall.  
Price 6<sup>s</sup>. / London, / Printed and Sold by Longman and Broderip N<sup>o</sup>. 26  
Cheapside and N<sup>o</sup>. 13 Haymarket.

Collation: upright, 29 pages.

Copy: BM.

Date: entered at Stationers Hall on March 27, 1797.

Unchanged reissue: Muzio Clementi & Co (after 1801). There was also a new edition (Muzio Clementi & Co, after 1801; copy: BM); this is without fingering, but otherwise copies the first edition closely. A still later edition ("the sixth edition, with considerable improvements by the author") was published by Clementi & Co ca. 1820 (copy seen with wm 1821): this has fingering, and has many minor changes, including the use of higher octaves. Copy: BM.



*Opus 37*  
THREE SONATAS



*First edition:*

Three / SONATAS, / for the / Piano Forte / Composed & Dedicated to /  
Miss Harriot Gompertz / by / Muzio Clementi. / Op. 37. — Pr. 8<sup>s</sup>. /  
LONDON. / Printed by Longman & Broderip, N<sup>o</sup>. 26 Cheapside & N<sup>o</sup>. 13  
Haymarket.

Collation: upright, 41 pages.

Copy: BM.

Date: entered at Stationers Hall on February 8, 1798.

Unchanged reissue: Longman, Clementi & Co (after 1798).



## Opus 38

### TWELVE WALTZES FOR PIANOFORTE, TAMBOURINE & TRIANGLE



#### *First edition:*

Twelve Waltzes, / for the / Piano Forte, / with an Accompaniment for a /  
Tamburino & Triangle, / Composed by / Muzio Clementi. / [Vignette]  
Bowman sc: / Ent<sup>d</sup>. at Sta. Hall. Op. 38. Pr 5<sup>s</sup>. / Printed by Longman &  
Broderip, N<sup>o</sup>. 26, Cheapside & N<sup>o</sup>. 13 Haymarket, Lond<sup>n</sup>.

Collation: upright, pianoforte 25 pages, tambourine 6 pages, triangle 5 pages. The  
vignette depicts two maenads playing the tambourine and triangle.

Copy: BM.

Date: entered at Stationers Hall on June 30, 1798.

Unchanged reissues: Longman, Clementi & Co (after 1798); Muzio Clementi & Co  
(after 1801).

According to the 1823 *Catalogue* of Clementi, Collard & Collard, the waltzes later  
appeared in a "new edition" for pianoforte & flute.



## Opus 39

### TWELVE WALTZES FOR PIANOFORTE, TAMBOURINE & TRIANGLE

1 Allegro

2 Allegro

3 The Echo

4 Allegro ben marcato  
How d'ye do? - Very well; I thank you

5 Presto

6 Presto

7 Allegro

8 Presto

9 Presto

10 Non troppo allegro, ma  
naturalmente

11 Presto

12 Veloce

#### First edition:

Twelve Waltzes, / for the / Piano Forte, / with an Accompaniment for a /  
TAMBURINO & TRIANGLE, / Composed & Dedicated to / M<sup>rs</sup>. May-  
hew, / by / Muzio Clementi. / [Vignette] Bowman sc. / Ent<sup>d</sup>. at Sta. Hall.  
Op. 39 Pr. 5<sup>s</sup>. / LONDON / Printed by Longman, Clementi & Comp<sup>y</sup>.  
N<sup>o</sup>. 26, Cheapside.

Collation: upright, pianoforte (with tambourine in score) 25 pages, no separate tam-  
bourine or triangle parts traced. The vignette depicts three maenads playing the  
pianoforte, tambourine and triangle.

Copy: BM (issue of Muzio Clementi & Co; no copy of first issue traced).

Date: not entered at Stationers Hall, but announced in the *Morning Herald* on  
May 14, 1800.

Reissue: Muzio Clementi & Co (after 1801).

#### Authentic Viennese edition:

12 Walzes, en forme de Rondó, / pour / Le Piano-Forté / composées / par /  
MUZIO CLEMENTI / Corrigées par l'Auteur / a Vienne chez Artaria e  
Comp. / 1636

Collation: oblong, 25 pages. Plate-number 1636.

Copy: Stift Göttweig, Austria.

Date: ca. 1804?

According to the 1823 *Catalogue* of Clementi, Collard & Collard, the waltzes later  
appeared in a "new edition" for pianoforte & flute.



*Opus 40*  
THREE SONATAS



*First edition:*

Three / Sonatas, / for the / Piano Forte, / Composed and dedicated to / Miss Fanny Blake, / BY / Muzio Clementi. / Op. 40. Book 1. / Ent<sup>d</sup>. at Sta. Hall. Williamson, Sculp<sup>t</sup>. Price 8<sup>s</sup>. / London, / Printed by Clementi, Banger, Hyde, Collard & Davis, N<sup>o</sup>. 26, Cheapside.

Collation: oblong, 49 pages. No "Book II" was published.

Copy: BM.

Date: entered at Stationers Hall on September 11, 1802.

*Authentic French edition:*

TROIS SONATES / Pour le Forté Piano / COMPOSÉES ET DEDIEES / A MISS FANNY BLAKE, / par / Muzio Clementi / Gravé d'après le Manuscrit Original de l'Auteur / Œuvre 42. Prix 9<sup>ll</sup> / A PARIS / Chez PLEYEL, Auteur et Editeur, Rue Neuve des Petits Champs, N<sup>o</sup>. 728 entre les Rues de la Loi et Helvetius. / Propriété de l'Editeur. Déposé à la Bibliothèque Nationale. / 522. Sampier Sculp.

Collation: oblong, 49 pages. Plate-number 522.

Copy: Staatliches Institut für Musikforschung, Berlin.

Date: deposited at the Bibliothèque Nationale on October 23, 1802.

*Authentic Viennese edition:*

Trois / SONATES / pour le / Piano-Forte, / composées et dédiées / à / Mademoiselle Fanny Blake / par / MUZIO CLEMENTI, / Op: 40. N<sup>o</sup>. 1. / N. B. Edition authentique faite et revûe par l'auteur / pendant son Sejour à Vienne en 1802. / Publiées et se vendent à Vienne chez T. Mollo & Comp. / à Munic chez F. Halm. à Francfort chez Gayl et Hädler. à Leipsig chez Meysel / f.



Collation: oblong, 49 pages, no plate-number. Later issues have plate-number 1574 or M. 1295.

Copy: Nationalbibliothek, Vienna.

Date: announced in the *Wiener Zeitung* on November 17, 1802.

The circumstances lying behind the publication of *three* authentic editions of Op. 40 are as follows:

1. Clementi left England for the continent in about July or August 1802. Before his departure he must have set aside certain copies of the edition for future deposit at Stationers Hall. These copies, which were entered at Stationers Hall on September 11, and are today to be found in the Copyright Libraries (e.g. BM; Bodleian Library, Oxford), contain autograph additions and corrections by Clementi, especially in the slow movement of the first sonata.
2. On arriving in Paris Clementi concluded an agreement with Pleyel (with whom he was probably staying) whereby he exchanged his Op. 40 sonatas for three sonatas by Pleyel. Pleyel's edition of the Op. 40 sonatas ("Oeuvre 42") is clearly based on the English edition (the pagination is identical); but Clementi had no doubt put in a number of additions and corrections in manuscript which might be regarded as justifying the claim on the title-page. The additions to the slow movement of the first sonata are similar to, but not identical with, the manuscript additions to the English edition.
3. A little later (ca. October 1802) Clementi paused briefly in Vienna on his way from Paris to St. Petersburg; he probably stayed with Domenico Artaria. The Viennese edition of Mollo & Co is, like the Paris one, closely modelled on the English edition. Announcing its publication in the *Wiener Zeitung* on November 17 the publisher stated that Clementi had made corrections and additions to it during his stay in Vienna. These appear to be very similar to those made in the Paris edition.
4. In later issues of the English edition the additions and corrections are engraved; they correspond to those found in the French and Viennese editions and not to the manuscript corrections of the Stationers Hall copies (where these differ). — In later issues of the Viennese edition the first movement of the first sonata has the additional tempo "quasi presto".



*Opus 41*  
SONATA



*First edition:* as the first sonata in:

DEUX SONATES / Pour le Clavecin ou Piano-Forte / composées par / MUZIO CLEMENTI / et dédiées / á / MONS<sup>r</sup>. FRANÇOIS de HESS / Chevalier du St. Empire Rom. Conseiller de la Regence / d'Autriche de S.M.I.R. et A. / par / ARTARIA COMP. / N<sup>o</sup> 1621. 2 f 30. / C.P.S.C.M. a Vienne chez Artaria Compag.

Collation: oblong, 22 pages. Plate-number 1621. The second sonata is Op. 24, no. 2.

Copy: Stift Göttweig, Austria.

Date: announced in the *Wiener Zeitung* on January 7, 1804.

It is probable that this edition, which includes the sonata's first appearance in print, is not authentic. For a discussion of this point cf. my article in the *Music Review*, February 1966.

*Revised version:*

(a) *English edition*

A / SONATA, / for the / Piano Forte, / Composed & dedicated to the / Rev<sup>d</sup>. John Cleaver Banks, / BY HIS FRIEND / Muzio Clementi. / Op. 41. Price 4<sup>s</sup>. / London, / Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside. / Ent<sup>d</sup>. at Sta. Hall.

Collation: upright, 13 pages.

Copy: BM.

Date: not entered at Stationers Hall, but (according to the *Morning Post* of April 7) published on April 9, 1804.

(b) *Viennese edition:* as the first sonata in:

DEUX SONATES / pour le Piano=Forte / Composées par / MUZIO CLEMENTI / et / Consacrées à la memoire de Monsieur de HESS Conseiller de / la Regence de S. M. J. et R. / par les Editeurs / Oeuv: 41. / Corrigé



par l'Auteur / N. B. La seconde Sonate a été jouée par l'Auteur devant S.M.I. L'Empereur / Joseph II en 1781 Mozart étant présent. / 1667. à Vienne chez T. Mollo et Comp. 2 f. 30.

Collation: oblong, 28 pages. The second sonata is Op. 24, no. 2. Plate-numbers: 1667 for first sonata (engraved anew), 1621 for second sonata (from Artaria's plates, but with corrections and additions).

Copy: Nationalbibliothek, Vienna.

Date: no announcement in the *Wiener Zeitung* traced, but probably published in the summer of 1804. Franz Joseph Ritter von Hess died in Vienna on January 27, 1804.

(c) *Leipzig edition*: as Sonata I in Volume VI (ca. November 1804) of Clementi's *Oeuvres complètes*.




## NOTE ON THE DIDACTIC WORKS, OPP. 42—44

Numerous editions of these popular and influential works were published on the continent in Clementi's lifetime: e.g. in Paris, Bonn, Vienna, Leipzig, Offenbach, Berlin, Milan. Some of these certainly appeared with Clementi's authority; they were, however, later than the English editions and were copied from them. Except in the case of the Leipzig and the Paris editions of the *Gradus*, Op. 44, which appeared simultaneously with the English editions of this work, it has not been thought necessary to include details of the many separate publications of the didactic works.

### *Opus 42*

#### INTRODUCTION TO THE ART OF PLAYING ON THE PIANO FORTE

##### *First edition:*

Clementi's / Introduction to the Art of playing / on the / Piano Forte: / Containing the Elements of Music; / Preliminary notions on Fingering with Examples; / and / Fifty fingered Lessons, / In the major and minor keys mostly in use, by / Composers of the first rank, Ancient and Modern: / To which are prefixed short Preludes by the / Author. / Ent<sup>d</sup>. at Sta. Hall. Price 10<sup>s</sup>. 6<sup>d</sup>. / LONDON, / Printed by Clementi, Banger, Hyde, Collard & Davis N<sup>o</sup>. 26, Cheapside. /  Where may be had, as a SUPPLEMENT to the above Work, / CLEMENTI'S Six Progressive fingered SONATINAS. / [right] R. Williamson, Sc.

Collation: upright, 63 pages.

Copy: BM.

Date: entered at Stationers Hall on October 26, 1801.

There were many editions of this popular work; those that appeared before ca. 1820 had no opus-number. The publication of the 5th edition was announced in the *Morning Post* on February 18, 1811; this contained, "besides other considerable improvements, various national airs, adapted and fingered by the editor". For the *Appendix* to the 5th edition, see Op. 43. The 6th edition, translated into Spanish and dedicated to the Spanish nation, was announced in the *Morning Post* on September 25, 1811; it contained "una variedad de ayres nacionales de España y de otras paises adaptados . . . por el autor". A copy of the 7th edition, (wm 1812) is in the Bibliothek der Hansestadt Lübeck; and the 10th edition, "with very considerable improvements, many of the more difficult lessons having been removed and replaced by popular, easy and familiar airs", is listed in the 1823 *Catalogue* of Clementi, Collard & Collard. Substantial changes were also described as having been introduced into the 11th edition, which was probably the last to be supervised by Clementi:

Eleventh Edition / WITH / great improvements, / OF / CLEMENTI'S / Introduction / to the Art of playing on the / Piano Forté, / consisting of



the / ELEMENTS OF MUSIC; / Preliminary notions on Fingering, with /  
Examples and Exercises, Preludes and Lessons, / MUCH EASIER THAN  
IN THE PRECEDING EDITIONS, / Adapted and Fingered / BY / THE  
AUTHOR. / Ent. at. Sta. Hall. Op. 42. Price 10/s. 6<sup>d</sup>. / London, Printed for  
Clementi, Collard & Collard, 26, Cheapside. / where may be had Clementi's  
fingered Sonatinas, Op. 36; and an Appendix to the above INTRODUC-  
TION, / containing Preludes & Exercises, fingered by M. Clementi. / Hewitt,  
sc. Buckingham Place.

Collation: upright, 55 pages.

Copy: BM.

Date: entered at Stationers Hall on September 16, 1826.



## Opus 43

### CLEMENTI'S "APPENDIX"

#### *First edition:*

Appendix / To the Fifth Edition of / CLEMENTI'S / Introduction to the Art of playing / on the / Piano Forte, / Containing / Preludes, Exercises, National Airs and Variations, / with other pleasing and instructive pieces, calculated for the greatest improvement / OF THE STUDENT: / the whole arranged and fingered / BY / The Editor M. Clementi. / [right] Price L1. 1<sup>s</sup>. 0<sup>d</sup>. / LONDON, / Printed by Clementi, Banger, Collard, Davis & Collard, 26, Cheapside.

Collation: upright, 135 pages.

Copy: BM.

Date: entered at Stationers Hall on April 9, 1811. This first edition of Clementi's *Appendix* had no opus-number.

#### *Revised version:*

Second Part / OF / Clementi's Introduction / to the Art of playing on the / PIANO FORTE, / Being an improvement upon his Work formerly called / An Appendix; / Containing / Preludes, Scale-Exercises, National Airs, Variations, / Two masterly Fugues of Sebastian Bach, / with other pleasing and instructive Pieces calculated for the greatest / Improvement of the Student: / The Whole Arranged and fingered / by the Editor / Muzio Clementi. / (Memb. of the Roy. Acad. of Music in Stockholm.) / Ent<sup>d</sup>. at Stat<sup>s</sup>. Hall. Op. 43. Price 1. 1. 0. / London, / Published by Clementi, Collard, Davis & Collard. / 26, CHEAPSIDE. / Hewitt, sc. 1, Buckingham Pl. Fitzroy Sq.

Collation: upright, "part the first", 61 pages; "part the second", pages 62—125.

Copy: BM.

Date: ca. 1820—21? Reviewed in the QMM&R III (1821), 4th quarter.

Unchanged reissue: T. C. Bates, plate-number ("part the first") 1337 (after ca. 1833).



*Opus 44*  
GRADUS AD PARNASSUM



Gradus ad Parnassum — / OR / The Art of playing on the / PIANO FORTE, / exemplified in a series of Exercises, in the / Strict and in the Free Styles; / Composed, and / Dedicated to Her Excellency / THE / Princess Sophia Wolkonsky / BY / Muzio Clementi, / Memb. of the Roy. Acc. of Mus. in Stockholm. / Ent Sta. Hall. Price £1. 1. 0. / London, / Printed for Clementi, Banger, Collard, Davis & Collard, 26, Cheapside. VOL. I [right] Hewitt, Sc. Grafton Str. East. Tottenham Ct. Rd.

Collation: upright, in three volumes. Volume I (Exercises 1—27) as above, 81 pages.

Volume II (Exercises 28—50) marked "II" in ink, otherwise as above, 89 pages.

Volume III (Exercises 51—100) with slight changes: "Acad." for "Acc.", and "Published by Clementi, Collard & Collard, No. 26, Cheapside. VOL. [ink: III] / OP. 44. / [right] Hewitt, Sc. Buckingham Pl. Fitzroy Sq<sup>e</sup>.", 97 pages.

Copies: Vol. I, RCM; Vol. II, Bodleian Library, Oxford; Vol. III, BM.

Date: Vol. I not entered at Stationers Hall, but published simultaneously with the Leipzig and Paris edition on March 1, 1817 (cf. *Morning Post*, February 27, 1817). Volume II: entered at Stationers Hall on April 16, 1819. Volume III: entered at Stationers Hall on October 31, 1826.

Unchanged reissue of all three volumes: Clementi, Collard & Collard, with portrait of Clementi and plate-numbers 540—542; Keith, Prowse & Co (after ca. 1832).

*Parallel editions:* Breitkopf & Härtel, Leipzig (plate-numbers 2580, 3040, 4248), copies: Gesellschaft der Musikfreunde, Vienna; Erard, Paris (plate-numbers 841, 885, none; dépôt légal on March 1, 1817; April 15, 1819, October 31, 1826), copies: Bibliothèque Nationale, Paris. Erard's editions were later reissued by Richault.

For *autographs* of the first bars of Ex. 33 (written out by Clementi as *Albumblätter*), see p. 115.

The contents of the individual volumes are as follows:

Volume I.

- |                 |     |  |
|-----------------|-----|--|
| 1. F major      | ♩   | Con velocità. To render the fingers independent. |
| 2. F major      | ♩   | Allegro.   |
| 3. F major      | 3/4 | Vivacissimo. To render the fingers independent.  |
| 4. F major      | ♩   | Allegro ma con grazia.                           |
| 5. B flat major | 3/4 | Andante allegretto con espressione.              |
| 6. B flat major | ♩   | Allegro moderato; 3/4, più moderato.             |



7. D major	2/4	Vivacissimo.
8. D major	2/4	Allegretto moderato, e con grazia.
9. A major	3/2	Preludio: vivace non troppo.
10. A major	2/4	Canone infinito, per modo contrario, e per giusti intervalli: allegro moderato.
11. A major	<b>C</b>	Allegro moderato e cantabile.
12. C major	3/4	Preludio: allegro.
13. <b>C</b> major	<b>C</b>	Fuga: allegro non troppo. First published in Paris in the year 1780. Now reprinted with improvements by the author.
14. F major	3/4	Adagio sostenuto. Adapted from my Duets, Op. XIV. published in London 1784. — <i>Tulit alter honores. Virg. apud Donat.</i>
15. C major	2/4	Finale: allegro non troppo.
16. C major	3/1	Veloce. To equalize the power of the fingers. [Semiquavers in the right hand.]
17. C major	3/1	Veloce. To equalize the power of the fingers. [Semiquavers in the left hand.]
18. F major	3/4	Introduzione: grave; <b>C</b> , fugato: allegro.
19. A minor	2/4	Presto.
20. D major	<b>C</b>	Allegro. Changing fingers on repeated notes.
21. E flat major	3/4	Veloce.
22. A flat major	<b>C</b>	Allegro con spirito.
23. C major	<b>C</b>	Presto.
24. F sharp minor	3/2	Presto.
25. B minor	3/4	Introduzione: adagio sostenuto; <b>C</b> , fuga: tempo moderato. The following Fugue, first published in Paris in 1780, is now reprinted with improvements by the Author.
26. B minor	12/8	Canone: allegro moderato.
27. B major	<b>C</b>	Allegro con fuoco. To render the fingers independent.

## Volume II.

28. B major	12/8	Allegro.
29. B major	<b>C</b>	Allegro non troppo.
30. E minor	6/8	Veloce.
31. C major	<b>C</b>	Allegro con molto brio.
32. C major	<b>C</b>	Allegro.
33. C major	2/4	Canone: moderato.
34. A minor	3/4	Presto.
35. A major	12/8	Veloce. The peculiarity of the following fingering is recommended as a very useful practice.
36. A major	<b>C</b>	Presto non troppo.
37. F major	<b>C</b>	Prelude: allegro.
38. F major	<b>C</b>	Allegro moderato.
39. B flat major	<b>C</b>	Scena patetica: adagio con grand' espressione.



40. F major	<b>C</b>	Fuga: tempo moderato. First published in Paris in 1780. Now reprinted with improvements by the author.
41. F major	2/4	Finale: allegro vivace.
42. F minor	<b>C</b>	Allegro con energia, passione e fuoco.
43. F minor	<b>C</b>	Fuga: moderato.
44. F minor	6/8	Allegro.
45. C minor	<b>C</b>	Introduzione: andante melanconico; <b>C</b> , fuga: allegro moderato. The following Fugue, published in Paris, 1780, is now reprinted with improvements by the Author.
46. C minor	2/4	Allegro.
47. B flat major	<b>C</b>	Molto allegro.
48. G minor	<b>C</b>	Velocissimo.
49. G major	<b>C</b>	Vivace, non troppo.
50. G major	<b>C</b>	Veloce. N.B. The peculiarity of the following fingering is recommended as a very useful practice.

### Volume III.

51. D minor	<b>C</b>	Introduzione: adagio.
52. D minor	<b>C</b>	Moderato.
53. D minor	<b>C</b>	Allegro molto.
54. D minor	3/4	Fuga a 2 soggetti: tempo giusto.
55. D minor	2/4	Finale: presto.
56. B flat minor	3/4	Adagio patetico.
57. B flat major	<b>C</b>	Fuga: moderato.
58. B flat major	<b>C</b>	Finale: presto.
59. G flat major	3/4	Allegro non troppo.
60. E flat minor	<b>C</b>	Introduzione: allegro.
61. E flat major	<b>C</b>	Allegro con espressione.
62. E flat major	3/4	Introduzione: adagio; allegro moderato.
63. E flat major	2/4	Canone: vivace.
64. B flat major	<b>C</b>	Presto.
65. F major	<b>C</b>	Allegro vigoroso.
66. A major	2/4	Allegretto vivace.
67. A major	3/4	Canone: allegro moderato.
68. A major	<b>C</b>	Presto.
69. A minor	<b>C</b>	Fuga: moderato.
70. A major	3/8	Scherzo: allegretto vivace.
71. E major	<b>C</b>	Allegro.
72. E minor	3/8	Vivace.
73. E major	2/4	Canone per molto contrario, e per intervalli giusti: allegretto.
74. E minor	<b>C</b>	Fuga a due soggetti: moderato.
75. E major	9/8	Canone: allegro non troppo.
76. E major	2/4	Finale: allegro.



77. G major	$\text{C}$	Allegro.
78. G major	$6/8$	Molto allegro.
79. G minor	$2/4$	Allegro moderato.
80. G major	$\text{C}$	Capriccio: presto (etc.).
81. G major	$\text{C}$	Finale: allegro.
82. D major	$\text{C}$	Scherzo: molto allegro.
83. B minor	$\text{C}$	Moderato.
84. D major	$3/4$	Andante.
85. D minor	$\text{C}$	Presto e vigoroso.
86. D major	$2/4$	Allegro non troppo.
87. D major	$\text{C}$	Finale: allegro molto vivace.
88. B major	$3/4$	Andante con moto, ma cantabile.
89. B minor	$6/8$	Presto.
90. B major	$\text{C}$	Fugato: allegro non troppo.
91. B major	$3/4$	Allegretto.
92. B major	$2/4$	Finale: allegro vivace.
93. A flat major	$3/4$	Allegro.
94. F major	$\text{C}$	Stravaganza: allegretto.
95. C major	$2/4$	Bizzarria: vivace.
96. C minor	$\text{C}$	Allegro agitato. NB. Il faut souvent changer de doigt sur la même touche.
97. C major	$2/4$	Scherzo: molto allegro.
98. F sharp minor	$6/8$	Allegro vivace.
99. B minor	$\text{C}$	Molto allegro.
100. E major	$\text{C}$	Vivacissimo.

Exercise 14 = an arrangement for two hands of the adagio of Op. 14, no. 1.

Ex. 69 = revised version of Oeuvre 1, sonata 5 (fugue).

Ex. 57, 40, 25 = revised versions of Op. 5, fugues 1—3.

Ex. 45, 13, 74 = revised versions of Op. 6, fugues 1—3.

“Suites de trois pièces”: Ex. 9—11; 25—27; 42—44; 56—58.

“Suites de quatre pièces”: Ex. 12—15; 60—63.

“Suites de cinq pièces”: Ex. 37—41; 51—55; 66—70; 77—81; 88—92.

“Suites de six pièces”: Ex. 71—76; 82—87.



## Opus 45

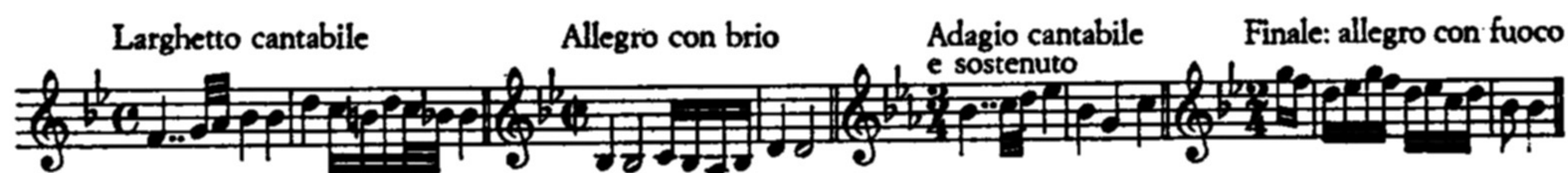
No authentic edition of Clementi's music was published with this opus-number, which seems to have been reserved, but not eventually used, for the final volume of the *Gradus ad Parnassum*. See the *Introduction*, above, p. 23.

## Opp. 46—50, and "Batti Batti" (WO 10)

Clementi arranged to have these six works published simultaneously by his own firm in London, by Breitkopf & Härtel in Leipzig and by Naderman in Paris. It is probable that some editions of these works published later by André in Offenbach, by Peters in Leipzig and by Ricordi in Milan also appeared with Clementi's authority.

## Opus 46

### SONATA



### First edition:

Sonata / for the / Piano Forte, / Composed & Dedicated to his Friend /  
FRED: KALKBRENNER, / as a mark of esteem for his eminent talents /  
By / Muzio Clementi. / Memb. of the Royal Acad. of Music in Stockholm. /  
Ent: Sta: Hall. Op. 46. Price 6<sup>s</sup>. / LONDON, / Published by Clementi &  
C<sup>o</sup>. 26, Cheapside. / Hewitt, sc. 1, Buckingham Place, Fitzroy Square.

Collation: upright, 23 pages.

Copy: BM.

Date: entered at Stationers Hall on May 23, 1820.

*Parallel editions:* Breitkopf & Härtel, Leipzig (plate-number 3192), copy: Gesellschaft der Musikfreunde, Vienna; Naderman, Paris (plate-number 1666; dépôt légal on May 20, 1820), copy: Memorial Library of Music, Stanford University Libraries, Stanford.



*Opus 47*  
TWO CAPRICCIOS



*First edition:*

Two / CAPRICCIOS / for the / Piano Forte, / Composed & Dedicated  
to / Mrs. Clementi, / by / MUZIO CLEMENTI, / Memb: of the Royal  
Acad. of Stockholm. / Op. 47. / Ent<sup>d</sup>. Stat<sup>s</sup>. Hall Price 8<sup>s</sup>. / London, /  
Published by Clementi, Collard, Davis & Collard, 26, Cheapside. / Hewitt,  
Sc. 1, Buckingham Place, Fitzroy Square.

Collation: upright, 46 pages.

Copy: BM.

Date: entered at Stationers Hall on February 1, 1821.

*Parallel editions:* Breitkopf & Härtel, Leipzig (plate-number 3289), copy: Gesellschaft der Musikfreunde, Vienna; Naderman, Paris (plate-number 1670; dépôt légal on February 1, 1821), copy: Bibliothèque Nationale, Paris.



## Opus 48

### FANTAISIE WITH VARIATIONS ON "AU CLAIR DE LA LUNE"



#### *First edition:*

Fantaisie, / avec Variations, / sur l'Air / "Au Clair de la Lune," / POUR  
LE / PIANO FORTE, / Composée et Dediée / à Madame la Maréchale  
Moreau, / PAR / MUZIO CLEMENTI. / (Memb. de l'Acad. Roy. de Stock-  
holm.) / Ent. Sta. Hall. — OP. 48. — Pr. 4/- / À Londres, chez Clementi  
& C<sup>o</sup>. 26, Cheapside.

Collation: upright, 14 pages.

Copy: BM.

Date: entered at Stationers Hall on January 15, 1821.

*Parallel editions:* Breitkopf & Härtel, Leipzig (plate-number 3290), copy: Gesell-  
schaft der Musikfreunde, Vienna; Naderman, Paris (plate-number 1672; dépôt  
légal on January 15, 1821), copy: Bibliothèque Nationale, Paris.



*Opus 49*  
TWELVE MONFERRINAS



*First edition:*

Twelve / MONFERRINAS, / for the / Piano Forte, / Composed / And  
DEDICATED to / Signora Barbarina Frigerio, / of Milan, / BY / MUZIO  
CLEMENTI. / Ent<sup>d</sup>. at Sta. Hall. — Op. 49. — Price 5<sup>s</sup>. / NB. A Monfer-  
rina is a dance peculiar to the State / of MONFERRATO. / LONDON, /  
Published by Clementi & Comp<sup>y</sup>. 26, Cheapside. / [right:] R. & E. Wil-  
liamson, Sculp<sup>t</sup>.

Collation: upright, 25 pages.

Copy: BM.

Date: entered at Stationers Hall on October 5, 1821.

*Parallel editions:* Breitkopf & Härtel, Leipzig (plate-number 3675), copy: Gesell-  
schaft der Musikfreunde, Vienna; Naderman, Paris (plate-number 1683; dépôt  
légal on October 1, 1821), copy: Bibliothèque Nationale, Paris.

*Autographs:* Monferrina 4: BM; Monferrina 9 and six other unpublished Mon-  
ferrinas and a Tarantella: Library of Congress. See pp. 115, 117.



*Opus 50*  
THREE SONATAS



*First edition:*

Three Sonatas, / for the / Piano Forte, / Composed and Dedicated / TO / L. Cherubini, / BY / Muzio Clementi, / Memb. of the Royal Acad. of Music, in Stockholm. / Ent<sup>d</sup>. at Stat<sup>s</sup>. Hall — Op. 50. — Price 10/6 the Set / Single 4/- each. / LONDON, / Published by Clementi & C<sup>o</sup>. 26, Cheapside. / Hewitt, Sc. 25 Carburton Str<sup>t</sup>.

Collation: upright, 61 pages. The 3rd sonata is entitled “Didone abbandonata”.

Copy: Bodleian Library, Oxford.

Date: entered at Stationers Hall on June 12, 1821, but not published till October 15, 1821 (cf. *Morning Post* of October 11).

*Parallel editions:* Breitkopf & Härtel, Leipzig (plate-number 3652), copy: Gesellschaft der Musikfreunde, Vienna; Naderman, Paris (plate-numbers 1684, 1684.x, and 1684 x.x, for sonatas nos. 3, 2, 1; dépôt légal on October 15, 1821), copy: Dr Nicholas Temperley, Urbana, Illinois.

An edition of the sonata “Didone abbandonata” published by André of Offenbach in ca. 1856 contains a preface by Anton Schindler which discusses the nature of the work and the way to perform it. The opinions there expressed are said to have been gained from a visit which Schindler paid to Clementi in Baden in summer of 1827, when Clementi explained in detail his intentions concerning the sonata, and annotated Schindler’s copy.







## WORKS WITHOUT OPUS-NUMBER

### WO 1

#### ORATORIO

*Libretto:*

MARTIRIO / DE' GLORIOSI SANTI / GIULIANO, e CELSO /  
Componimento Sacro / PER MUSICA / DA CANTARSI NELL' ORA-  
TORIO / DE' RR. PADRI / DELLA CONGREGAZIONE / DELL'  
ORATORIO DI ROMA / DEDICATO / A Sua Eccellenza il Sig. Principe /  
DON CAMILLO ROSPIGLIOSI / Patrizio Romano, Principe del Sac  
Rom. Imp., / Duca di Zagarolo, ascritto alla Nobiltà / di Venezia, Genova,  
Ferrara &c. / ROMA MDCCLXIV. / PER GIUSEPPE, E NICCOLÒ  
GROSSI / NEL PALAZZO MASSIMI. / Con Licenza de' Superiori.

Collation: 16<sup>o</sup>, 23 pages. On page 6: "La Poesia è del Sig. Alessio Galli. La Musica  
del Sig. Muzio Clementi." Another libretto is without the dedication, but is  
otherwise similar.

Copies: Fondazione Giorgio Cini, Venice (formerly collection of Dr Ulderico  
Rolandi).

Date: 1764.

The music of this oratorio, which — since he is now known to have been born in 1752  
(p. 13 n.) — was written by Clementi when he was only twelve, is lost. Further  
details of the libretti will be found in two articles by Ulderico Rolandi, in *Rivista Nazionale di Musica*, February 5, 1926 and in *Note d'Archivio*, 1933,  
page 251.



## WO 2

### THE BLACK JOKE, WITH 21 VARIATIONS



#### *First edition:*

THE / Black Joke / with 21 Variations / for the / PIANO FORTE or  
HARPSICHORD / COMPOSED BY / Sig<sup>r</sup>. M: C: / Price 2<sup>s</sup>. / LONDON.  
Printed and Sold by JOHN WELCKER N<sup>o</sup>. 9 Hay Market opposite the  
Opera House / Where may be had Six Concertos for the Piano Forte or  
Harp<sup>d</sup>. with Accomp<sup>ts</sup>. Composed by John Christian Bach / Likewise just  
publised / [in four columns] Denby's 6 Sonatas Harp<sup>d</sup> with Accomp<sup>t</sup> for  
a Violin — — 10=6 / Kammell's 6 favorite Sonatas for Harp<sup>d</sup>. with  
Accomp<sup>ts</sup> — — 10=6 / Schobert's 2 Lessons Harp<sup>d</sup>. with Accomp<sup>t</sup>. for  
a Violin — 3=0 / Ebdon's 6 Sonatas for Piano Forte with Accomp<sup>ts</sup>. — —  
10=6.

Collation: oblong, 7 pages.

Copy: Rowe Music Library, King's College, Cambridge.

Date: announced as "lately published" in the *Morning Post* on April 24, 1777.

Unchanged reissue: Longman & Broderip, 26 Cheapside (after 1780).

Revised versions of variations 8, 4, 5, 11, 9, 10, 16 and 6 formed the finale of  
the third sonata of Clementi's *Oeuvre* 1, the new version of his Op. 1 which  
was published by Bailleux in Paris ca. 1781. See above, pp. 34—35.



# WO 3

## SONATA IN F MAJOR, FOR CORRI'S COLLECTION



*First edition:* in the second volume of Corri's Collection:

A Select Collection / OF / Choice Music / for the / HARPSICHORD or PIANO-FORTE, / Consisting of / Concertos, Sonatas, Duetts, National Airs, / with Variations &c &c, / And with their proper Accompanyments / Composed by / [in four columns:] Pleyel Kozeluch E. Bach / Horn Cogan Vogler Mazzinghi / Clementi Corri Schobert Haydn / Hemberger Rosetti Attwood / The whole arranged with particular marks of Expression, / and Dedicated (by Permission) to Her Grace / The Dutchess of Buccleugh / BY / DOMENICO CORRI. / Pr: £1:15<sup>s</sup>: Bound. — VOL II. — Price £1:11<sup>s</sup>.6<sup>d</sup>. / Printed for Corri & Sutherland, Music Sellers to HER MAJESTY, / Edinburgh, & D Corri, N<sup>o</sup>. 67, Dean Street, Soho, London. / where may be had Corri's Select Collection of Italian, French, / English, Scotch and Irish Songs, Duetts &c, in 3 Vol<sup>s</sup>. Price 3 Guineas.

Collation: upright, on pages 54—61. At the top of page 54: "A Sonata, by Muzio Clementi, Compos'd expressly for this Work."

Copy: Rowe Music Library, King's College, Cambridge.

Date: ca. 1789—90.

Also issued with a separate title-page:

A / SONATA / for the / Piano Forte, / or / Harpsichord; / Compos'd by / Muzio Clementi. / Pr. 2. 6. / LONDON. Printed for Corri & C<sup>o</sup>. Music Sellers to her Majesty, / EDINBURGH, / and N<sup>o</sup>. 67, Dean Street, Soho.

Collation: as above, paginated 54—61.

Copy: BM.

Date: probably late in 1790. Philip Cogan's Concerto Op. 5, which appeared on pages 24—33 of Volume II of Corri's Collection, was entered at Stationers Hall (on being issued separately?) on November 24, 1790.

*Autograph:* BM. See p. 115.



WO 4  
CANZONETTE



*First edition:*

Due Canzonette / ridotte / Per Clavicembalo o Piano-Forte / del Sig<sup>r</sup>. / MUZIO CLEMENTI / In Vienna e Magonza presso Artaria Comp. / 391. 30. xr

Collation: oblong, 7 pages. Plate-number: 391.

Copy: BM.

Date: announced in the *Wiener Zeitung* on July 25, 1792.

*Autograph:* Stanford University, California. The first canzonetta is described as: "Rondeau per soprano e cembalo solo, fatto per il Ceccarelli. Idea di Sacchini, variata da me Clementi." The second canzonetta is headed: "Andante con espressione di mè Ceccarelli" (the last three words in Ceccarelli's hand?). See pp. 115—116.

Probably both canzonette were written for the Salzburg castrato Francesco Ceccarelli. No doubt they were composed in December 1781, when both Clementi and Ceccarelli are known to have been in Vienna, or shortly after. The date at which Artaria's edition appeared, and its divergences from the autograph, make it unlikely that it is authentic. The published text of the canzonette is as follows:

- |   |  |
|---|--|
| 1. Vieni oh caro amato bene<br>Le mie pene a consolar<br>Perdona a chi t'adora;<br>So che t'offesi allora<br>Ch'io dubitai di te<br>Vieni oh caro amato bene<br>Le mie pene a consolar. | 2. Senza il diletto mio<br>Riposo non trovo<br>Ovunque il passo io movo<br>Mi sieque il mio dolor.<br>Ah non è ver che basti<br>L'idea del caro bene<br>A consolar le pene<br>Del misero mio cor.<br>Senza il diletto mio (etc.) |
|---|--|



WO 5

MR. COLLICK'S MINUET, WITH 5 VARIATIONS



*First edition:*

MINUETTO / a Tempo di Ballo / Composed by / MR. COLLICK / with  
five Variations for the / PIANO FORTE / By M. Clementi / Entered at  
Stationer's Hall Price 1<sup>s</sup>. / LONDON / Printed by Longman and Broderip  
N<sup>o</sup>. 26 Cheapside and N<sup>o</sup>. 13 Haymarket.

Collation: upright, 4 pages.

Copy: BM.

Date: entered at Stationers Hall on July 22, 1793.



# WO 6

## TRIO IN C MAJOR, FOR LONGMAN & BRODERIP'S COLLECTION



*First edition:* No. 8 in Longman & Broderip's Collection:

LONGMAN / and / BRODERIP'S / Collection / of / ORIGINAL /  
MUSIC / for the / Grand and Small / PIANO FORTE. / NB. It is the  
intention of the Editors to introduce / in the course of this Publication,  
the Compositions / of the most admired and Classical Authors. / Enter'd  
at Stationers Hall. / N<sup>o</sup> [ink: 8] Price 3s/ / Simpkins Sc. Clements Inn. /  
LONDON: Printed by LONGMAN & BRODERIP, N<sup>o</sup>. 26, Cheapside:  
& N<sup>o</sup>. 13, Haymarket. / Manufacturers of the new invented Grand Piano  
Forte Harpsichords — Grand & Small Piano Fortes, / with and without  
the additional Keys — Harpsichords — Harps — Barrel & Finger Organs  
& Musical / Instruments in general — Also Instruments lent out, conveyed  
& tuned in Town or Country, / and if purchased and payment made within  
Six Months — the Hire will be abated.

Collation: upright, pianoforte paginated 108—117, flute and violoncello each 3 pa-  
ges. At the top of page 108: "N<sup>o</sup>. VIII SONATA with Accompani<sup>s</sup>. for the  
Flute and Violoncello Mr. Clementi".

Copy: BM.

Date: entered at Stationers Hall on April 14, 1794.

*Autograph:* BM. See p. 116.



## WO 7

### CLEMENTI'S PRACTICAL HARMONY

*First edition:*

Clementi's / Selection of / PRACTICAL HARMONY, / for the / Organ or Piano Forte; / Containing / Voluntaries, Fugues, Canons & other Ingenious Pieces, / By the most / EMINENT COMPOSERS. / To which is prefixed an Epitome of Counterpoint / by the / Editor / The sound / Of instruments that made melodious chime / Was heard, of Harp and Organ; and who mov'd / Their stops and chord was seen; his volant touch / Instinct through all proportions low and high / Fled and pursu'd transverse the resonant FUGUE. / Milton Par. L. B. XI. / Vol. I Price 1.1.0. / LONDON, Printed by Clementi, Banger, Hyde, Collard & Davis, N<sup>o</sup>. 26, CHEAPSIDE. / Ent<sup>d</sup>. at Sta. Hall. R. Williamson, Sc 97, Chancery Lane.

Collation: oblong, Vol. I and II as above, 145 and 157 pages; Vol. III and IV with the imprint "Clementi, Banger, Collard, Davis & Collard". 123 and 121 pages. Copy: BM.

Date: not entered at Stationers Hall. Volume I was published on November 23, 1801 (*Morning Post*, November 20) and Volume II a few days after February 15, 1802 (*Morning Post*, February 15). Although Volume III is included in one of Clementi & Co's catalogues of ca. June 1802, it was not in fact published till February 18, 1811 (*Morning Post*, February 18). Volume IV was published ca. 1815: the biographical sketch in the *Musical Souvenir for MDCCCXXXI* states that all four volumes appeared between 1811 and 1815.

Unchanged reissue: T. C. Bates, plate-numbers 723—726 (after ca. 1833).

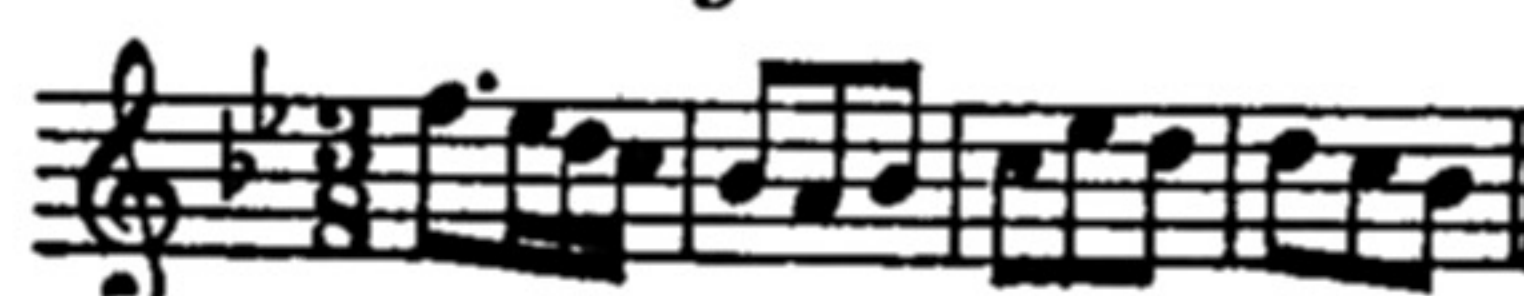
Clementi's only contribution, the "Epitome of Counterpoint", is on pages 2—7 of Volume I. The rest of the work consists of pieces (some arranged by Clementi) attributed (not always correctly) to the following composers (Volume in brackets): P. Agostini (I), J. G. Albrechtsberger (I, II, IV), C. P. E. Bach (I, II, III), J. C. Bach (III), J. C. F. Bach (III), J. E. Bach (I), J. S. Bach (I, II, III), W. F. Bach (III), C. Caresana (I), J. E. Eberlin (I, II), C. F. Fasch (I), G. Frescobaldi (II), G. F. Handel (I, II), F. J. Haydn (I), J. P. Kirnberger (I), F. W. Marpurg (I), G. B. Martini (I, II, IV), W. A. Mozart (I, II) G. A. Perti (I), N. Porpora (I), A. Scarlatti (II), D. Scarlatti (II), G. P. Telemann (I), F. Turini (I), Umstatt [J. Umstadt?] (I).



## WO 8

### RONDO IN B FLAT MAJOR

Rondo: allegretto



*First edition:*

Rondo / pour / Le Clavecin ou Forte-Piano / composé par / MUZIO CLEMENTI / a Vienne chez Artaria Comp. / 36 x —.

Collation: oblong, 6 pages. Plate-number 273 (roughly scratched on the plates, so that it appears in reverse). A later issue has the added plate-number 1575.

Copy: Nationalbibliothek, Vienna.

Date: possibly published, together with Op. 40, at the time of Clementi's visit to Vienna ca. November, 1802.

*Autograph:* Library of Congress (a rapid draft). See p. 116.

This rondo is based on material from the second movement of the sonata Op. 2, no. 5, but is best regarded as a separate work.



WO 9  
MELODIES OF DIFFERENT NATIONS

*First edition:*

A SELECTION / FROM THE / MELODIES OF DIFFERENT NATIONS / INCLUDING A FEW POPULAR AIRS BY CELEBRATED AUTHORS, / UNITED TO ORIGINAL ENGLISH VERSES / NEVER BEFORE PUBLISHED, / WITH NEW SYMPHONIES AND ACCOMPANIMENTS / FOR / THE PIANO FORTE / BY / MUZIO CLEMENTI / THE POETRY / BY / DAVID THOMSON. / [Vignette] Drawn by David Thomson. Engraved by P. Thomson. / THE NORWEGIAN MAID. vide page 29. / Ent<sup>d</sup>. at Sta<sup>s</sup>. Hall. VOLUME 1<sup>ST</sup>. Price 15<sup>s</sup>. / London, Published by Mess<sup>rs</sup>. Clementi, Banger, Collard, Davis & Collard, 26, Cheapside, 21<sup>st</sup>. March, 1814. [Signed:] D. Thomson / NB. The pieces for several voices are harmonized by Mr. Clementi, except the duett by Rauzzini.

Collation: upright, 81 pages. The wrapper has wording similar to that on the title-page.

Copy: BM.

Date: not entered at Stationers Hall, but published on March 19 (cf. *Morning Post* of March 16), or March 21 (cf. title-page), 1814.

There are 14 airs in Volume I. Although the preface states that Volume II would be published "in the course of the present year", it did not in fact come out. As is clear from the title-page, Clementi was responsible for the accompaniments to the melodies ("symphonies" = introductory and concluding bars of the accompaniments) and for setting some for more than one voice. The contents of the volume are as follows:

1. The Troubadour. Spanish Air.
2. When Beauty leads the sprightly dance. Italian Duet: "the vocal parts by Rauzzini".
3. The Norwegian Maid. Norwegian Air.
4. Though no mines are here abounding. Venetian Air.
5. If sighing could recall the years. Russian Air.
6. I've not said how much I love her. Italian Air: "the vocal part by Sacchini".
7. The Remembrance. Scottish Air.
8. Why should we, the days of our boyhood bewailing ...? Venetian Air: "harmonized for three voices by Clementi".
9. The Martial Spirit of Caledonia. Gaelic Air.
10. Cupid in London. German Air: "the vocal part by Haydn".
11. The Fall of Saragossa. Old English Air.
12. Light are the hearts of the gay sons of Erin. Irish Air.
13. The Georgian Captive. Persian Air: "harmonized for two voices by Clementi".
14. The Spaniards. Spanish Air: "the Chorus harmonized for four voices by Clementi".



WO 10  
BATTI BATTI



*First edition:* No. 2 of a collection of "Operatic Airs":

Nº. [in ink: 2] / OF / OPERATIC AIRS, / The Subjects taken from / THE MOST / Approved Operas, / ITALIAN, ENGLISH, &c. &c. / and Arranged for the / Piano Forte, / with an Introductory Movement to each, / by the most Eminent Authors, / Amongst whom are / Mess<sup>rs</sup>. / CLEMENTI, KALKBRENNER, / LATOUR, MAZZINGHI, &c. &c. / Ent. at Sta. Hall. Hunter Sc. 63, Newman Str<sup>t</sup>. Price 3/- / LONDON, / Printed & Sold by Clementi, Collard, Davis & Collard, 26, Cheapside, / Chappell & C<sup>o</sup>. 50, New Bond Street, and Goulding & C<sup>o</sup>. 20, Soho Square.

Collation: upright, 9 pages. At the top of the first page of music: "Batti Batti, from Mozart's Opera, of Don Giovanni Dedicated to Sig<sup>ra</sup>. Barbarina Frigerio, (of Milan) by Muzio Clementi."

Copy: BM.

Date: entered at Stationers Hall on April 17, 1820.

*Parallel editions:* Breitkopf & Härtel, Leipzig (plate-number 3206), copy: Gesellschaft der Musikfreunde, Vienna; Naderman, Paris (plate-number 1667; dépôt légal on April 17, 1820); Carli, Paris (plate-number 758; dépôt légal on November 25, 1820), copies: Bibliothèque Nationale, Paris.

The existence of *two* seemingly authentic French editions may be a consequence of the fact that several English firms shared the publication of the series in which the work appeared.



# WO 11

## CANON AD DIAPASON



*First edition: autograph* reproduced in facsimile in the appendix of:  
 APOLLO'S GIFT, / OR THE / MUSICAL SOUVENIR / FOR /  
 MDCCCXXX. / EDITED BY / MUZIO CLEMENTI AND J. B.  
 CRAMER. / Price Sixteen Shillings, — or Large Size, with Proofs on  
 India Paper, One Guinea. / LONDON: / PUBLISHED BY S. CHAPPELL,  
 135, NEW BOND STREET; CLEMENTI AND CO. / 26, CHEAPSIDE;  
 CRAMER AND CO. 201, REGENT STREET; AND / HURST, CHANCE,  
 AND CO. ST. PAUL'S CHURCH-YARD.

Collation: upright, 2 pages, in lithography. The canon is headed: "Canon ad  
 Diapason for the Piano Forte, composed and dedicated to J. B. Cramer by his  
 friend, Muzio Clementi 1829."

Copy: BM.

Date: entered at Stationers Hall on January 12, 1830.

Rough copy of *autograph*: BM. See p. 116.







# DOUBTFUL WORK

WO 12

THE PLOUGH BOY, WITH VARIATIONS



## *First edition:*

The Plough Boy, / WITH VARIATIONS. / Enter'd at Stationers Hall. Price 1<sup>s</sup> / LONDON / Printed by Longman and Broderip N<sup>o</sup>. 26 Cheapside and N<sup>o</sup>. 13 HayMark<sup>t</sup>. / Music Sellers and musical Instrument makers, to / His Royal Highness the Prince of Wales. / Where Musical Instruments in general are manufactured and Sold Retail, Wholesale, and for Exportation, on / very advantageous terms. Likewise Engrave, Print, Import, and Sell, every Musical Publication of this / Country and every other part of Europe. N.B. Organs, Harps, Harpsichords, Piano Fortes, &c. lent out / conveyed, and Tuned in Town and Country on the shortest Notice. &c. &c. &c.

Collation: upright, 4 pages.

Copy: BM.

Date: entered at Stationers Hall on September 22, 1788.

There is some evidence that this dull set of variations, which was first published anonymously, was in fact written by Clementi. In the *Catalogue of Vocal & Instrumental Music* published by Clementi, Collard & Collard in 1823, the section on "Rondos and Airs with Variations" includes all Clementi's known works in variation form, and also: "Plough Boy [by] Clementi [price] 1—0." Many sets of variations on this theme were published in England at the end of the eighteenth and the beginning of the nineteenth century. None has come down to us under Clementi's name. But if Clementi really wrote variations on the Plough Boy it is possible that he published them anonymously; there is, for example, good evidence (cf. *The Musical Times*, 1964, March, p. 197 and May, p. 362, and *Music & Letters*, 1966, July, p. 247) that some early sets of variations by Clementi's pupil John Field were published by Longman & Broderip (and their successors) without the author's name. It should also be noted that Cle-



menti had just published five works (Opp. 16—21) with Longman & Broderip when the edition described above appeared.

The variations were in fact published on the continent under Clementi's name (e.g. by André of Offenbach ca. 1801 as the second of "Trois Thèmes variés", the other two being the "Black Joke" variations, WO 2, and the variations on Mr Collick's minuet, WO 5). Although the music of the "Plough Boy" variations is not really characteristic of Clementi's mature keyboard style, the second variation consists of syncopated two-part writing of a kind that he commonly introduced into one variation of each set that he wrote at this period.

The theme is from the well-known song in William Shield's *The Farmer* (1787).



## APPENDIX I

### *The Autograph Sources*

The main autograph sources fall into a number of groups:

1. There are a few "fair copy" autographs, with calligraphic title-pages, which probably date from Clementi's early years. Four of these, containing the unpublished sonata in A flat, composed in 1765, and versions of the sonatas Op. 1, nos. 1, 2 (with a different — probably the original — first movement) and 3, were presented by the composer to the Paris Conservatoire de Musique and are today in the Bibliothèque Nationale. The autograph of the Canzonette, though it appears to be about a decade later, should perhaps be included with the early autographs. In each case there are differences, sometimes marked, between autograph and printed edition: the autograph can hardly have been the *Stichvorlage*.

2. In 1917 the Library of Congress acquired a large number of Clementi autographs from the sale of the Cummings Collection. These, as Heinrich Simon first pointed out (*Musical Quarterly*, XXVIII, January 1942), include several revised versions of published works. Although the removal by the parsimonious Clementi of most of the margins (and with them, too often, the titles, tempo-indications, clefs and key-signatures) gives many of the pages the appearance of being merely fragments, the following works are in fact complete: Oeuvre 1, sonata 1 and duetto; Op. 5, sonatas 1—3; Op. 6, tempo di minuetto of sonata 2; Op. 13, nos. 4—6; Op. 17; Op. 19; Op. 30, slow movement. Four of these works are described as "rifatte a Roma 1807"; and Simon's hypothesis that the revised versions were intended for forthcoming volumes of the *Oeuvres complètes* is convincing. But they remained in Clementi's possession and have never been published.

The British Museum, too, acquired in the latter part of the nineteenth century some Clementi autograph material which contains revised versions of previously published works: e.g. Op. 10, Op. 14, nos. 1—2. These revised versions also are unpublished. The former is hard to date but can scarcely be before 1800; the latter belongs to the years 1815—16.

3. A large number of fragments of symphonies, on which Clementi was working in his later years, are in the Library of Congress; they range from complete movements to mere sketches. Some further important movements



and fragments are in the British Museum. It is clear that Clementi was still at work on some of these pages when he left them; the first symphony, for example, was in the process of being transposed from B flat to C and of being submitted to a revision at the same time. Anyone who attempts to reconstruct the symphonies from the fragmentary autographs faces a double difficulty: not only are some sections missing altogether, but others are present in two incompatible versions.

The same is true of the duettini, another work of Clementi's last years. One duettino is however complete, and it is possible to reconstruct another, as well as some single movements.

4. Among the papers in the Library of Congress there is a small group of autographs which represent works rejected — or at least laid aside — by Clementi: e.g. some monferrinas that were not included in Op. 49, and two movements for Volume III of the *Gradus ad Parnassum* which were eventually replaced by others. The canon WO 29 should probably also be included in this category.

\*

If any justification is needed for relegating the autograph sources of Clementi to an Appendix, it must be sought in the peculiar relation that they bear to his printed works.

Even in the years when he was not himself a publisher, Clementi seems to have found little difficulty in getting his music published. None of the autographs from which his published works were engraved appears to have survived, and doubtless he (or his publisher) simply threw them away. In general it can be said that the survival of an autograph represents some sort of failure on Clementi's part. Nearly all the autographs described above (with the exception of some in the first group) can be viewed in this light: revised versions made in 1807 that he was unable or unwilling to dispatch to Breitkopf & Härtel; duets whose revision he failed to carry through; symphonies and duettini that he could not complete to his satisfaction; exercises for the *Gradus* that did not succeed in pleasing him. It is not without significance that for the duet Op. 14, no. 3, which Clementi succeeded in revising, we have a "New Edition", published by Clementi & Co — but no autograph; for Op. 14, nos. 1—2, whose revision was never completed, we have only autograph material.

Without much qualification, therefore, it may be said that Clementi's autographs do indeed form an "Appendix" to the works that he chose to publish.

\*



The autograph sources are here arranged as follows:

PUBLISHED WORKS

*Works with Opus-Number*

*Works without Opus-Number*

UNPUBLISHED WORKS (i. e. those not published in Clementi's lifetime)

*Sonatas*

*Shorter Pianoforte Works*

*Duetтини*

*Canon*

*Nonetto*

*Symphonies*

Autographs in American libraries have been identified where possible by their number in Albrecht's *Census* (Philadelphia, 1953). The sign [...] is used to indicate the loss of certain words from the margin of an autograph. "Page" = "side", not "sheet". Some indication has been given of the degree of completeness of each autograph; small fragments of unpublished or unidentified works have not been listed.

No attempt has been made to list watermarks. It should be borne in mind that Clementi constantly used old scraps of paper, and re-copied earlier work. To attempt to date a composition by its watermark is therefore somewhat hazardous in his case.

PUBLISHED WORKS

*Works with Opus-Number:*

Op. 1, no. 1.

Bibliothèque Nationale, Paris; MS 1707<sup>1</sup>.

"No. 1. Sonata for the Harpsichord, or piano-forte. By M. Clementi". 5 pages, complete. Similar to the text published by Welcker in 1771.

Op. 1, no. 2, with a different (unpublished) first movement; see WO 14.

Op. 1, no. 3.

Bibliothèque Nationale, Paris; MS 1707<sup>3</sup>.

"Sonata for the Harpsichord, or Piano-Forte. By Muzio Clementi." 5 pages, complete.

There are differences in both movements from the text published by Welcker.

Oeuvre 1, no. 1.

Library of Congress, Washington; Albrecht 587—88.

"Sonata [...] di Muzio Clementi (op. 1<sup>a</sup> di l'origi.) Rifatta in Roma 1807, con molti cambiamenti, imbellimenti." 6 pages, complete.

Apparently intended for the *Oeuvres complètes*.



Oeuvre 1, duetto.

Library of Congress, Washington; Albrecht 576, or 589.

"Duetto per 2 Pianoforte di Muzio Clementi." 6 pages, complete except for a few bars of the 2nd movement.

Apparently intended for the *Oeuvres complètes*.

Op. 5, sonatas 1—3.

Library of Congress, Washington; Albrecht 591.

"Tre Sonate pel P-forte con Violino di Muzio Clementi op. 5. Rifatte a Roma 1807." 18 pages, complete; the first sonata is in score, and there is no violin part to the other two sonatas.

Apparently intended for the *Oeuvres complètes*.

Op. 6, sonata 2, second movement.

Library of Congress, Washington; not in Albrecht.

"Tempo di Minuetto Di Muzio Clementi MS dell'a[utore]". 2 pages, complete.

Apparently intended for the *Oeuvres complètes*.

Op. 6, fugue 2.

Library of Congress, Washington; Albrecht 584.

"Fuga di Muzio Clementi." The first 37 bars only of the first version.

Op. 10

British Museum, London; Add. MS 29294.

"Tre Sonate, pel Piano-Forte, di Muzio Clementi. Op. 10. Originale 2<sup>do</sup>." 14 pages, complete.

A completely revised version of the sonatas, with an extended keyboard range.

Op. 11, sonata.

Deutsche Staatsbibliothek, Berlin.

"Sonata per il Forte-Piano, o Cembalo di Muzio Clementi Pour Madame de Hess." 4 pages, complete.

Op. 13, nos. 4—6.

Library of Congress, Washington; Albrecht 586.

"Clementi Op. 13 Sonata 1", "Sonata 5", "6". 22 pages, complete.

Apparently intended for the *Oeuvres complètes*.

Op. 14, nos. 1—2.

British Museum, London; Add. MS 34007, ff 1—8.

"Duetto di Muzio Clementi", "Duetto 2<sup>do</sup>. To be much improved." 15 pages, complete.

Revised versions, made ca. 1816. The words "Tulit alter honores" at the beginning of the adagio cantabile of the first duet refer to J. B. Cramer's "plagiarism" of the movement in his Op. 55 studies *Dulce et Utile*, which Cramer had published in December 1815. Clementi also revised the third duet of Op. 14; this revised version (whose autograph has not survived) was published in London ca. 1815—16 (see above, p. 51).

Op. 17

Library of Congress, Washington; Albrecht 574.

"[Ca]priccio pel pianoforte di Muzio Clementi, [?] composto... nel 1800; riscritto con qualche cambiamento in Roma 1807." 5 pages, complete.

Apparently intended for the *Oeuvres complètes*.



Op. 19

Library of Congress, Washington; Albrecht 582.

"[...] Rifatti in Roma 1807." 19 pages, complete.

Apparently intended for the *Oeuvres complètes*.

Op. 25, no. 4.

British Museum, London; Add. MS 29321, ff 31—32.

"Sonata per Pianoforte di Muzio Clementi NB. Con qualche aggiunta." 3 pages, the first movement complete, and the first 138 bars of the second movement.

Slightly modified version of the text published by Dale in 1790, written in a kind of shorthand, with many abbreviations.

Op. 30

Library of Congress, Washington; Albrecht 585.

2 pages, containing the last 10 bars of the first movement and a revised version, complete, of the slow movement that Clementi added to the work (originally Op. 2, no. 2) when he republished it as Op. 30 in 1794.

Op. 44, Ex. 33.

(a) In the Album Musicale of Maria Szymanowska: Bibliothèque Polonaise (Musée Mickiewicz), Paris.

"Principio d'un Canone a 4, Composto da Muzio Clementi, e copiato dall'autore per la celebre Sig<sup>ra</sup>. Maria Szymanowska, Londra, Luglio, 1824." 1 page, consisting of the first 28 bars.

(b) In the Album Musicale of Aloys Fuchs: Koch Collection, Basel.

"Canone di Muzio Clementi." 1 page, consisting of the first 24 bars.

Op. 49, no. 4.

British Museum, London; Add. MS 34007, ff 28—29.

"Allegretto [originally "Vivace"]. Di Muzio Clementi." 2 pages, complete.

This is the first writing-down; there are many corrections and deleted bars.

Op. 49, no. 9.

Library of Congress, Washington; Albrecht 578.

Numbered "15", on 8 pages with 6 other (unpublished) monferrinas and a tarantella: see below, WO 15—WO 21.

*Works without Opus-Number:*

WO 3: Sonata in F major, for Corri's Collection.

British Museum, London; Add. MS 34007, ff 9—10.

"Sonata for the Pforte by Muzio Clementi After which you'll find another in C with Acc<sup>ts</sup> [i. e. WO 6]." 3 pages, complete.

Similar to the text published by Corri in ca. 1789—90.

WO 4: Canzonette.

Memorial Library of Music, Stanford University Libraries, Stanford, California; Albrecht 226.

"Rondeau Per Soprano e Cembalo solo Fatto per il Cecarelli Idea di Sacchini, variata da me Clementi", followed by: "Andante con espressione di mè



Ceccarelli." 6 pages, complete. The words "di mè Ceccarelli" appear to be in Francesco Ceccarelli's hand.

Similar to the text published in 1792, which however omits a section of the first canzonetta with the following words:

Lieve sono al par del vento;  
Vario ho il volto, il piè fuga.  
Or mi adiro; e in un momento  
Or mi torno a venerar.

WO 6: Trio in C major, for Longman & Broderip's Collection.

British Museum, London; Add. MS 34007, ff 10—14.

"Sonata for the Pforte with accompts for Flute & Violoncello by Clementi."  
10 pages, complete; following WO 3.

A slightly revised version of the text published in 1794; written down in a kind of shorthand, with many abbreviations.

WO 8: Rondo in B flat major.

Library of Congress, Washington; Albrecht 584.

"Rondò di Muzio Clementi." 2 pages, complete.

Similar to the published version; written down in a kind of shorthand, with many abbreviations.

WO 11: Canon ad Diapason.

British Museum, London; Add. MS 34007, f 24.

"Canon ad Diapason for the Pianoforte composed and dedicated to J. B. Cr. by his friend M. Cl." One page, complete except for a short passage that is on a sheet in the Library of Congress, Washington (in Albrecht 573).

A rough copy; for the facsimile of the fair copy autograph see above, p. 107.

## UNPUBLISHED WORKS (i. e. those not published in Clementi's lifetime)

### *Sonatas:*

WO 13: Sonata in A flat.



Bibliothèque Nationale, Paris; MS 1706.

"20. Sonata per Cembalo Di Muzio Clementi Composta nell' anno 1765."  
7 pages, complete.

This is the earliest surviving composition by Clementi.

WO 14: Sonata in G major.



Bibliothèque Nationale, Paris; MS 1707<sup>2</sup>.



"No. 14. Sonata per Cembalo By M. Clementi." 5 pages, complete.

This is probably the first version of Op. 1, no. 2, which has the same second movement. In the Library of Congress, Washington there is a leaf (Albrecht 588) with the incipit and two other quotations from the first movement of this sonata, there described as: "Sonata di M. Clementi fatta 1768, mai pubblicata."

*Shorter Pianoforte Works:*

WO 15: Monferrina in C, numbered "3".

WO 16: Monferrina in F, numbered "4".

WO 17: Monferrina in E flat, numbered "8".

WO 18: Monferrina in G, numbered "9".

WO 19: Monferrina in B flat, unnumbered.

WO 20: Monferrina in D, unnumbered.

WO 21: Tarantella in A minor.



Library of Congress, Washington; Albrecht 578.

8 pages, complete, together with the autograph of Op. 49, no. 9 (numbered "15").

Doubtless these monferrinas were composed for Op. 49, but were then not used.

WO 22: Allegro in E flat.

WO 23: Finale in E flat.



Library of Congress, Washington; not in Albrecht.

6 pages, the Allegro complete, and the first 18 bars of the Finale. A rough copy of the complete Finale, in the key of B flat ("Finale di Muzio Clementi. [A]llegro [gi]ocoso") is on another sheet (2 pages).



These two pieces were originally intended for inclusion in Volume III of the *Gradus ad Parnassum*, in the "Suite de quatre pièces" in E flat which is now formed by Exercises 60—63. Ex. 60 was to be followed by the Allegro, WO 22; next there was to be an adagio ("segue Adagio in altra carta") which is perhaps lost but may be the present Ex. 62; and the Finale, WO 23, was to conclude the suite.

### *Duettini:*

The list of Clementi's work in Sainsbury's *Dictionary of Music* (1824; 2nd ed. 1827) includes: "Op. 51: Three Duettinos. Dedicated to his child Cecilia Susanna." These slight works for the pianoforte, four hands, were never completed as a set, but a fair copy autograph survives of the whole of "Duettino 1" in C, and of all but the last pages of "Duettino 2" in G. Other complete movements survive in autograph (some in short score), and there are a number of fragments; these, in a variety of keys, bear numbers ranging from "1" to "6". Only complete or nearly complete movements are listed here.

#### WO 24: Duettino no. 1.



Library of Congress, Washington; Albrecht 575.

"Duettino 1. M. Clementi." 7 pages (fair copy), complete; followed by WO 25. A rough copy of the Alla Negra and Finale is in the British Museum, Add MS 34007, ff 17—21; some further sketches are in the Library of Congress.

#### WO 25: Duettino no. 2.



Library of Congress, Washington; Albrecht 575 and 577.

"Duettino 2." 5 pages (fair copy), following WO 24; complete as far as the 5th bar of the Finale. The Library of Congress also has a rough copy of the



masurka (marked "allegretto moderato"), and of a further section (1 page) of the finale. Other sketches are in the Library of Congress and in the British Museum (Add. MS 34007, f 28).

The Masurka is described as a "Polonois dance, in which eight cavaliers, in boots, strike their heels together at the places marked thus  $\frac{\text{+}}{\text{+}}$ ".

WO 26: Allegro in C.



Library of Congress, Washington; not in Albrecht.

"Duetto 2." 4 pages (fair copy), complete.

WO 27: Allegro (Chasse) in C.



Library of Congress, Washington; not in Albrecht.

"Chasse. Duetto 1. M.C." 4 pages (rough copy), complete.

WO 28: Allegro in C.



British Museum, London; Add. MS 34007, f 23.

"Duetto 6 per Pianoforte di M. Clementi." 2 pages (short score), complete.

*Canon:*

WO 29: Canon for 2 violins and viola.



Three autographs have survived:

(a) British Museum, London; Add. MS 47860, ff 20—23.

"Canone Finito, a 3, per giusti intervalli. Composto per 2 Violini, e Viola, da Muzio Clementi, pel suo amico Cherubini. Parigi, il 7 Ottobre 1821." 4 pages, complete. This MS gives the appearance of being a fragment of Cherubini's autograph album, into which Clementi had presumably copied the piece.



- (b) Yale University Music Library; not in Albrecht.  
 "Canone Finito a 3, per giusti intervalli. Composto per 2 Violini e Viola, da Muzio Clementi. Offerto al celebre Cherubini dal suo amico l'autore. Parigi il 7 ottobre 1821." 2 pages, complete.
- (c) Stiftelsen Musikkulturens Främjande (founder: Rudolf Nydahl), Stockholm.  
 "Canone Finito a 3, per giusti intervalli. Di Muzio Clementi. N.B. Given to Cherubini, for his Album. Ask for his permission to print it in the 3<sup>d</sup>. Vol. of my *Gradus*." The canon was not in fact included in Volume III (1826) of the *Gradus ad Parnassum*.
- Cf. also Clementi's Op. 50 sonatas, dedicated to Cherubini, and published on October 15, 1821.

#### Nonetto:

WO 30: Andante.

WO 31: Allegro.



Andante: British Museum, London; Add. MS 34007, f 25.

"Nonetto di Muzio Clementi." 2 pages, complete, ending "segue allegro".

Allegro: Library of Congress, Washington; Albrecht 580.

"Nonetto Di Muzio Clementi." 6 pages, almost complete.

It is uncertain whether these two movements belong together. The instruments are: flute, oboe, clarinet, bassoon, horn, violin, viola, violoncello, double bass.

#### Symphonies:

Only two early symphonies were published by Clementi in his lifetime (Op. 18, 1787), and the number that he completed cannot be determined. However, in 1817 the *Allgemeine musikalische Zeitung* (XIX, 461) reported that he had been working for twelve or fifteen years on a set of six grand symphonies that were to ensure his reputation with posterity. The manuscripts acquired by the Library of Congress in 1917 include a large number of complete movements, fragments and sketches of symphonies, most of them obviously late works. These, scored for a full orchestra with three trombones, were first described by Georges de Saint-Foix in 1924, and later sympathetically studied by Alfredo Casella, who succeeded in reconstructing two symphonies but was forced to conclude that restoration of any others was impossible. Further information about the symphonic fragments, a list of themes, and illustrations of two pages will be found in the articles by Saint-Foix and Casella. Other important movements and fragments are in the British Museum.

Details of four symphonies and of a separate minuet are given here; the rest of the manuscripts are much more fragmentary. It should be remembered that Clementi had not necessarily reached a final decision on the form, key or position of certain movements cited here: the present reconstruction therefore remains problematical.



WO 32: Symphony no. 1, in C.



Library of Congress, Washington; Albrecht 592.

Larghetto: 4 pages (rough copy), complete; allegro molto [?]: 23 pages (fair copy), lacking the first 66 bars, otherwise complete; andante con moto: 19 pages (fair copy), complete; minuet & trio: 8 pages (fair copy), complete; finale (begins as fair copy, continues as sketches): 23 pages, incomplete.

This is the revised version, in C. Of the earlier version in B flat the following has survived (in Albrecht 592): introduction ("andante sostenuto") and beginning of allegro molto (2nd violin part only); finale ("vivace"): 21 pages (fair copy, full score), ? incomplete.

A full score of the symphony, "reconstructed and completed" by Alfredo Casella, was published by Ricordi, Milan in 1938.

WO 33: Symphony no. 2, in D.



British Museum, London; Add. MS 29321, ff 22—25.

"Sinfonia 2. Di Muzio Clementi. — Autograph." 7 pages (fair copy), containing the adagio and the first 57 bars of the first allegro. Ff 26—29 contain 8 further pages from the first allegro (rough copy).

Library of Congress, Washington; Albrecht 593.

Allegro vivace: 16 further pages from this movement, ? completing it; [larghetto?] cantabile: 16 pages (rough copy), complete; minuet & trio: 8 pages (rough copy), complete; finale: 29 pages (rough copy), complete.

A full score of the symphony, "reconstructed and completed" by Alfredo Casella, was published by Ricordi, Milan in 1938.



WO 34: Symphony [no. 3?] in G: the "Great National Symphony".



Library of Congress, Washington; Albrecht 572.

Introduction: lost; allegro [?], about 20 pages, incomplete (the beginning is lost); andante un poco mosso: about 23 pages, ? almost complete; minuet & trio: 6 pages, complete; finale: 24 pages, ? complete. There are about 20 further pages of sketches etc. for the finale.

The andante gradually develops into a contrapuntal treatment of "God Save the King", and some of this material recurs in the finale. A description of the symphony, as performed in 1824, will be found in the *Quarterly Musical Magazine and Review*, VI (1824), p. 71 (footnote): this shows that the first movement had a cantabile introduction. The first movement uses material from the first movement of the symphony Op. 18, no. 2.

WO 35: Symphony no. 4 in D.



Andante sostenuto and allegro vivace: British Museum, London; Add. MS 29321, ff 1—21.

"Sinfonia 4<sup>a</sup> per grande Orchestra, di Muzio Clementi. Autograph." 42 pages (fair copy), complete to the end of the first movement.

Drafts of the other three movements are in the Library of Congress; Albrecht 596, about 40 pages. Some other fragments (with the introduction marked "adagio") show that the symphony was originally in C.



WO 36: Minuetto pastorale.

Minuetto pastorale: allegretto vivace



Library of Congress, Washington; Albrecht 594.

"Minuetto pastorale." 11 pages (fair copy), complete.

Apparently written as the third movement of symphony no. 2 (WO 33), but then replaced. The score is marked: "To be shortened — for another Symphony in D."







## APPENDIX II

### *The Oeuvres Complettes*

This collection of Clementi's pianoforte music was published in seventeen volumes by Breitkopf & Härtel of Leipzig between 1803 and 1819. Like the *Oeuvres complètes* of Mozart and Haydn which the same firm had begun to bring out in 1798 and 1800, it was offered on subscription terms (*Pränumeration*), but the volumes were also obtainable singly. As has been explained in the *Introduction* (p. 22), Breitkopf & Härtel were unable to secure Clementi's cooperation in the undertaking until the almost constantly travelling composer arrived in Leipzig in June 1804. By then five volumes had already appeared, containing merely inaccurate *Nachdrucke* of works previously published elsewhere: these volumes, as Clementi was later to write to Breitkopf & Härtel (April 22, 1807), "really made a poor father-author blush".

On August 22, 1804 the *Allgemeine musikalische Zeitung* (VI, 792) informed its readers that Clementi had been spending the past two months in Leipzig: he had been occupied partly in the composition of new pianoforte and orchestral works, and partly in correcting and improving the works that Breitkopf & Härtel were publishing. Volume VI of the *Oeuvres complètes*, which was shortly to appear, consisted of pieces that had been selected and in part considerably improved by him, and subsequent volumes would be enriched by several new compositions.

All the works contained in Volume VI, which was announced in November 1804, bear evidence of Clementi's revising hand, and three are described at the beginning as "amélioré". The text of this volume must therefore be regarded as authentic throughout. But the history of the rest of the *Oeuvres complètes* is a history of frustration for Clementi. On January 7, 1807 he wrote to Härtel from Vienna requesting further publication to be delayed, since he had assembled and corrected sufficient material for a seventh volume — only to be informed that Vols. VII—IX had already appeared. Apart from five minor changes of tempo in Vol. VII, which it is just possible that Clementi may have authorised when in Leipzig in 1804, the text of these three volumes cannot be considered to be authentic.



Nor did Clementi succeed in contributing to any of the later volumes. On leaving Vienna for Rome at the end of April 1807 he promised to send Härtel some pieces for a tenth volume, and while in Rome he revised a number of his earlier works. But he seems to have found it impossible to dispatch the revised texts to Leipzig; the manuscripts (which included the sonata *Oeuvre* 1, no. 1, the sonatas from Op. 5 and the capriccio Op. 17) remained in his possession (they are today in the Library of Congress); and Breitkopf & Härtel published only the unrevised versions in subsequent volumes.

One is left with the impression that on his return to England and to his own publishing firm in 1810 Clementi lost interest in Breitkopf & Härtel's venture. Perhaps in the end this was true of the Leipzig firm as well; Volume XIII, published in 1818—19, was the last to appear, and none of the works by Clementi that Breitkopf & Härtel issued later (among them Opp. 46—50) was included in the collection.



## CONTENTS OF THE OEUVRES COMPLETTES

N. B. the dates of the volumes refer to their first announcements in the *Intelligenz-Blätter* of the *Allgemeine musikalische Zeitung*. Such announcements were often belated.

Vol. I. July 13, 1803.

Op. 12, nos. 1—4; Op. 23, nos. 1—3; Op. 8, nos. 1—3; Op. 7, nos. 1 & 3.

Vol. II. November 16, 1803.

Op. 25, nos. 4—6 and 1—3; Op. 33, nos. 1—3.

Vol. III. November 16, 1803.

Op. 40, nos. 1—3; Op. 2, nos. 2, 4 & 6; Op. 7, no. 2; sonata in F for Corri's Collection (WO 3); Op. 6, sonata 1.

Vol. IV. April 11, 1804.

Op. 14, nos. 1—3; Op. 3, duets 1—3; Oeuvre 1, duet.

Vol. V. May 2, 1804.

Op. 34, sonatas 1 & 2; twelve sonatas by Scarlatti (edited and published by Clementi in 1791, here erroneously attributed to Clementi. One sonata is in fact by Antonio Soler and another is unidentified); Oeuvre 1, nos. 1, 3 & 4.

Vol. VI. November 7, 1804.

Op. 41; Op. 24, no. 2; Op. 11, toccata; Op. 9, nos. 1—3; Op. 20; Op. 11, sonata; Op. 34, capriccios 1 & 2.

Vol. VII. Not announced in the *Allgemeine musikalische Zeitung* but probably published at the end of 1806; Clementi acknowledged the receipt of Vols. VII—IX in his letter of April 22, 1807.

Op. 21, nos. 1—3; Op. 22, nos. 1—3; Op. 32, nos. 3 & 1.

Vol. VIII. Not announced; see Vol. VII.

Op. 24, no. 1; Op. 10, nos. 1—3; Op. 28, nos. 1—3.

Vol. IX. Not announced; see Vol. VII.

Op. 37, nos. 1—3; Op. 27, nos. 1—3.

Vol. X. April 19, 1809. Plate-number 1406.

Op. 13, nos. 4—6 and 1—3; Op. 15, nos. 1 & 2.

Vol. XI. March 10, 1813. Plate-number 1834.

Op. 36, nos. 1—6; Op. 26; Op. 38, nos. 1—12; Op. 39, nos. 1—12.

Vol. XII. October 16, 1816. Plate-number 2426.

Op. 5, sonatas 1—3; Op. 15, no. 3; Op. 17; Op. 19; Op. 6, duet.

Vol. XIII. April 21, 1819. Plate-number 2840.

Op. 2, nos. 1 & 3; Op. 3, sonatas 1—3; Op. 29, nos. 1—3; Op. 35, nos. 1—3.

The following works by Clementi were, for various reasons, *not* included in the *Oeuvres complètes*:

Op. 1, nos. 1—6; Oeuvre 1, nos. 2 & 5; Op. 2, no. 5; Op. 4, nos. 1—6; Op. 6, sonata 2; Op. 12, duet; Op. 18, nos. 1 & 2; Op. 30; Op. 31; Op. 32, no. 2; Opp. 42—50; all the works without opus-number, except for the sonata in F for Corri's Collection (WO 3).







## APPENDIX III

### *Arrangements and Adaptations made by Clementi of Music by other Composers*

The list which follows is not intended to be exhaustive: it does not, for instance, include a number of works published by Longman, Clementi & Co about 1800 to which Clementi's contribution was negligible (e.g. the adaptation of a harp part to the pianoforte). Other arrangements and adaptations (not listed here) which were made by Clementi will be found in the several editions of his *Introduction to the Art of Playing on the Piano Forte* (Op. 42), his *Appendix* (Op. 43) to that work, his selection of *Practical Harmony* and his *Melodies of Different Nations*. Clementi himself seems not to have had any editorial responsibility for the nine volumes of glees etc. entitled *Vocal Harmony* which were published by his firm and which are sometimes listed among his own works.

Exact dates given here whose source is not otherwise identified are taken from the registers at Stationers Hall.

#### CORELLI

"A new edition of Corelli's Twelve Solos for the violin & violoncello, with a thorough bass for the piano forte or harpsichord, in which a simple method is adopted for facilitating the reading of the tenor clef, by Muzio Clementi. Op. 5." Longman, Clementi & Co, ca. 1800.

#### HAYDN

Symphony no. 82, arranged for pianoforte & violin. Longman & Broderip, February 20, 1788.

Symphony no. 88, arranged for pianoforte & violin. Longman & Broderip, ca. 1790.

*The Creation*, vocal score. Longman, Clementi & Co, 1800 (*Morning Post*, January 5, 1801). There were numerous later selections and adaptations from this work, including the arrangement of some choruses for the pianoforte, four hands.

String quartet Op. 76, no. 3 (the Emperor): slow movement (variations)



arranged for pianoforte, violin & violoncello. Clementi & Co, 1801 (*Morning Post*, March 25, 1801); no copy of this issue traced.

*The Seasons*, vocal score. Clementi, Banger, Collard, Davis & Collard, 1813. (*Morning Post*, August 2, 1813: "the first two parts ... ready for delivery.")

Symphonies nos 93—104, arranged for pianoforte, flute, violin & violoncello. Clementi, Banger, Collard, Davis & Collard, ca. 1813. (*Morning Post*, July 30, 1813 announces that three are ready.)

## MOZART

"A Selection from the Vocal Compositions of Mozart." Three volumes, containing selections from the operas and from the *Oeuvres complètes* of Mozart arranged for vocal score. Clementi, Banger, Collard, Davis and Collard. Vol. I published August 7, 1813 (*Morning Post*, August 7); Vol. II published August 6, 1814 (*Morning Post*, August 6); Vol. III published March 10, 1817 (*Morning Post*, February 27) although the title-page is dated "1816". Vol. I was entered belatedly at Stationers Hall on October 14, 1813; Vols. II and III were not entered.

Overture to Don Giovanni, arranged for pianoforte, "with the coda, performed at the Philharmonic Concert". Clementi & Co, ca. 1814; reviewed in the *Monthly Magazine* on August 1, 1814.

"Mozart's Six Grand Symphonies" (= K. 543, 504, 385, 425, 550, 551) arranged for pianoforte, flute, violin & violoncello. Clementi & Co. No. 6 ("Mozart's celebrated symphony, 'The Jupiter'", K. 551) published soon after May 2, 1823 (*Morning Post*, May 2), and entered belatedly at Stationers Hall on September 29, 1823; no. 5 (K. 550), February 10, 1824; no. 2 (K. 504), October 29, 1824; no. 1 (K. 543), June 2, 1825. Nos. 3 and 4 (K. 385, K. 425) appear to have been published later.

## PLEYEL

Fourth quartet from the set dedicated to the Prince of Wales, (7th set) [Op. 20], arranged for pianoforte, violin, viola & violoncello. Longman & Broderip, July 25, 1788.

Three quartets, 8th suite [Op. 17], and three quartets, 9th suite [Op. 19], arranged for pianoforte, flute & violoncello. Longman & Broderip, December 22, 1789 and February 18, 1790.

## SCARLATTI

"Scarlatti's Chefs-d'œuvre, for the harpsichord or piano-forte; selected from an elegant collection of manuscripts, in the possession of Muzio Cle-



menti." Printed for the Editor Muzio Clementi ("& to be had at Mr Broadwood's Harpsichord Maker in Great Pulteney Street, Golden Square"), June 6, 1791. The edition contains ten sonatas by Scarlatti (Kirkpatrick nos. 378, 380, 490, 400, 475, 381, 206, 531, 462, 463); one sonata is by Antonio Soler, and one is unidentified. These were later published as sonatas composed by Clementi "in the style of Scarlatti", and were erroneously included in Vol. V of Clementi's *Oeuvres complètes*.

## VIOTTI

"Three sonatas for the piano forte with accompaniments adapted from Viotti's Violoncello Duetts and dedicated to Mrs Chinnery by Muzio Clementi. Op. 6." Longman, Clementi & Co, ca. 1800. This is an adaptation for pianoforte, violin & violoncello of the first book of Viotti's "Six Duets Concertanti" Op. 6, dedicated by Viotti to John Crostill.







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- — "Clementi as an Imitator of Haydn and Mozart", *The Haydn Year Book*, II, 1963/64.
- — "An Early Composition by John Field?", *Musical Times*, March 1964.
- — "Clementi's Viennese Compositions, 1781—82", *Music Review*, XXVII, February 1966.
- — "John Field's Earliest Compositions", *Music & Letters*, XLVII, July 1966.
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## INDEX OF CLEMENTI'S COMPOSITIONS

- Allegro in E Flat: WO 22.  
 "Appendix" to Clementi's Introduction to the Art . . . : Op. 43.  
 Batti Batti: WO 10.  
 Black Joke: WO 2. See also Oeuvre 1, no. 3.  
 Canons: Canon ad Diapason, WO 11; Canone Finito a Tre, WO 29. See also in Gradus ad Parnassum, Op. 44.  
 Canzonette: WO 4.  
 Capriccios: Op. 17; Op. 34, capriccios 1—2; Op. 47.  
 Chasse (La): Op. 16 (sonata). See also Op. 22, no. 3; Op. 28, no. 2; duettino movement WO 27.  
 Collick's Minuet: WO 5.  
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 Didone abbandonata (sonata): Op. 50, no. 3.  
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 Duets for pianoforte, 4 hands: Op. 3, duets 1—3; Op. 6, duet; Op. 14.  
 Fantaisie with Variations: Op. 48.  
 Finale in E flat: WO 23.  
 Fugues: Oeuvre 1, no. 5 ("sonata"); Op. 5, fugues 1—3; Op. 6, fugues 1—3. See also in Gradus ad Parnassum, Op. 44.  
 Gradus ad Parnassum: Op. 44. See also WO 22, WO 23, WO 29.  
 Introduction to the Art of Playing on the Piano Forte: Op. 42.  
 Melodies of Different Nations: WO 9.  
 Monferrinas: Op. 49; WO 15—WO 20.  
 Musical Characteristics: Op. 19.  
 Nonetto: WO 30, WO 31.  
 Oratorio: WO 1.  
 Plough Boy (doubtful work): WO 12.  
 Practical Harmony: WO 7.  
 Rondo in B Flat: WO 8.  
 Sonatinas: Op. 36.  
 Sonatas, unaccompanied: Op. 1; Oeuvre 1, nos. 1—5; Op. 2, nos. 2, 4, 6; Op. 7; Op. 8; Op. 9; Op. 10; Op. 11, sonata; Op. 12, nos. 1—4; Op. 13, nos. 4—6; Op. 16 ("La Chasse"); Op. 20; Op. 23; Op. 24; Op. 25; Op. 26; Op. 33; Op. 34, sonatas 1—2; Op. 37; Op. 40; Op. 41; Op. 46; Op. 47 ("Capriccios"); Op. 50; WO 3; WO 13; WO 14.  
 Sonatas with one accompanying instrument: Op. 2, nos. 1, 3, 5; Op. 3, sonatas 1—3; Op. 4; Op. 6, sonatas 1—2; Op. 13, nos. 1—3; Op. 15; Op. 30; Op. 31.  
 Sonatas with two accompanying instruments: see "Trios".  
 Symphonies: Op. 18; WO 32—WO 36. See also Op. 34, sonata 2.  
 Tarantella: WO 21.  
 Toccata: Op. 11, toccata.



Trios (sonatas with two accompanying instruments): Op. 21; Op. 22; Op. 27; Op. 28; Op. 29; Op. 32; Op. 35; WO 6.

Variations: *Au Clair de la Lune*, Op. 48; *Black Joke*, WO 2; *Mr Collick's Minuet*, WO 5; *Plough Boy* (doubtful work), WO 12. See also *Oeuvre 1*, no. 1 (*La Pantoufle*), no. 2 (*Mirza*), no. 3 (*Black Joke*); Op. 12, no. 1 (*Lindor*); Op. 22, no. 1 (*Mirza*); Op. 23, no. 3 (original theme?); Op. 24, no. 1 (*Lison dormait*).

Waltzes: Op. 38; Op. 39.

See also the list of contents of *Gradus ad Parnassum*, Op. 44.